

psa

OFFICIAL PUBLICATION OF THE PHOTOGRAPHIC SOCIETY OF AMERICA

Journal

Volume 24

April, 1958

Number 4





NEW! SUPER ANSCO

ON ASSIGNMENT: PETER BASCH SHOWS YOU HOW TO USE THE WORLD'S FASTEST AND MOST EXCITING TUNGSTEN COLOR FILM . . . EXPOSURE INDEX 100!

Assignment: Test Ansco's new SUPER ANSCOCHROME TUNGSTEN under the toughest, cruelest conditions. Peter Basch, America's number one glamour photographer was given the problem of using this new emulsion under conditions that were impossible with ordinary, slower tungsten color films.

The subject, Julie Newmar, Stupefying Jones of the Broadway hit *Lil' Abner* was to be photographed in her dressing room with SUPER ANSCOCHROME TUNGSTEN. Basch would shoot the job twice, once in his usual technique using weighty bulky lighting equipment, and once by available light or using ordinary photo flood.

Time with old technique = 3 hours.

Time with SUPER ANSCOCHROME TUNGSTEN Technique = 17 minutes.

"This makes location color easier and certainly more exciting than black-and-white work", said Mr. Basch. "It completely frees the photographer from the slavery of lighting equipment. SUPER ANSCOCHROME TUNGSTEN is a fascinating answer to all available light shooting problems!" . . . judging from Peter Basch's results, we agree!

EXPOSURE SUPER ANSCOCHROME TUNGSTEN is normally rated at an expo-

sure index of 100 in incandescent light (3200 degrees K). It can be forced processed as high as 200, but should be exposed at this high rating only under emergency conditions. Color is excellent at ratings as high as 160!

COLOR BALANCE As in all Anscochrome emulsions, each color layer responds more accurately to the original scene. This means lush greens, brilliant reds, accurate blues—all so desirable when exciting color work is wanted. Most important is the fact that you can virtually shoot anything, even in very dim light with SUPER ANSCOCHROME TUNGSTEN!

PROCESSING SUPER ANSCOCHROME TUNGSTEN may be processed in the regular Anscochrome processing chemicals. Kits are available in a variety of sizes from the 1 pint size to the 3½ gallon size.

FLASH ILLUMINATION Flash guide numbers at 1/100 second with 81D filter.

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AVAILABILITY 35mm 20 exposure magazines. 120 roll size available soon.



HEAVY EXPENSIVE LIGHTING EQUIPMENT was once used by Peter Basch on all location jobs. Shooting under hot lights was often uncomfortable. Sessions were far more complicated.



SUPER ANSCOCHROME TUNGSTEN made assignments simple and easy. Mr. Basch now works with this simple setup using just one light or existing light even for the toughest color jobs!

CHROME TUNGSTEN

PSA

Journal

with which is combined
Photographic Science & Technique
and Movie Makers

OFFICIAL PUBLICATION OF THE PHOTOGRAPHIC SOCIETY OF AMERICA ★ ★ ★

editor

Don Bennett, FPSA,
28 Leonard St., Stamford, Conn.

associate editors

Harry K. Shigeta, Hon. FPSA,
1721 N. Wells St., Chicago 17, Ill.

Herbert C. McKay, FPSA
Box 849, Eustis, Florida

Ira B. Current, FPSA
26 Woodland Ave., Binghamton, N. Y.

assistant editors

Camera Club

Henry W. Barker, APSA
392 Hope St., Glenbrook, Conn.

Color Division

James H. Archibald
Gen'l. Del., Ft. Lauderdale, Fla.

Motion Picture Division

Paul Brundage
148 Hamilton St., San Francisco 24, Calif.

Nature Division

Willard H. Farr, FPSA,
1800 Lombard St., Dubuque, Iowa

Photo-Journalism Division

Herbert D. Kynor, Jr.
Box 203, Blairstown, N. J.

Pictorial Division

A. Lynne Paschall, APSA,
Box 68, Troy, Ohio

Stereo Division

Earle E. Krause, APSA,
25 W. Rosemont, Roselle, Illinois

Travel

Eugenia Buxton, FPSA,
601 S. Belvedere Blvd., Memphis 4, Tenn.

Editorial Office

28 Leonard St., Stamford, Conn.

Advertising Office:

Vincent Roca, Adv. Mgr.,
30 E. 60th St., New York 22, N. Y.

Changes of address, Back Copies:
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Publication Office:

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Closing date for news is the 25th of second preceding month, in Stamford. Trading Post items must be in Editor's hands by 20th of second preceding

month. Date of issue is 10th of the month.

The PSA Journal is sent to all member clubs and affiliated organizations. It is for the use of the entire group and not solely for the individual to whom it is addressed.

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PSA JOURNAL

The President Reports



M. M. Phegley, APSA

Last month Charles Kinsley, Executive Vice-President, appeared as our guest columnist. I am sure his expressed willingness to assist in the attempt to rectify what appears to be inequities toward our membership is appreciated.

Indeed, before any of us are able to attempt a solution of some problem or question we must acquaint ourselves with the premises involved. We ask ourselves, "What must we do?" Questions coming from our members often point up the fact that the mechanics of providing the many services are not clearly understood by the individuals who seek the answers. My belief is that all of us often arrive at erroneous conclusions because we possess incomplete or incorrect information. We often accept this information as authentic, because it comes from a source which we believe completely reliable. Now it sometimes happens that variables have, in some manner, contaminated the advice sources to such an extent that only by careful recheck may we, in safety, act in a proper manner.

I have said it before and I shall probably repeat several times more that the many components which make up the organization of the Photographic Society of America, strive continuously and conscientiously to serve the Society. If it should appear that a disservice has been committed in any way, the first thing to do is to bring the nature of the disservice to our attention. Many times there is a breakdown in normal operation. Delays are experienced. Lack of acknowledgement of correspondence or receipt of some activity produces a state of unrest. When such a condition is noted, we strive to make corrections and hope to avoid recurrences. A satisfied member is the goal toward which we aim.

Our Headquarters, faced with the task of acknowledging many communications, mails cards with identifying numbers for reference. Often the card is sufficient acknowledgement of the transaction. If further information is desired a letter accompanied with this identifying number will give the Executive Secretary assistance in looking up records for answer. Many requests addressed to headquarters are involved, and because of their nature, require detailed research before a complete reply is provided.

The Journal has been undergoing a change of appearance. Editor Don Bennett has received praise and censure in the duties of publishing the magazine. Much constructive effort, suggestion, and discussion has resulted in progress toward a Journal which meets the standards set by our membership.

Allen Stimson, our Publications Vice-President, has submitted an outline for Journal articles. This represents much thought and planning. I am sure the entire publication staff will combine in aiding and directing this program to its realization. There are many members of PSA who are capable and willing to assist by providing Journal articles which are valuable to our members. To those who provided this service, I wish to thank them in behalf of the Society.

We are in photography, for fun, as well as to practice it technically, constructively, and seriously, not only for ourselves but for the pleasure and participation with others.

I have received suggestions which I am sure will ultimately be in operation and bring improvements in service. It does take time and planning, but we'd never do anything about many alleged "shortcomings" if someone had not observed and brought them to our attention.

To the NEW MEMBERS IN PSA. I extend to you on behalf of the Society, a very hearty welcome in our organization and invite you to participate fully in the various activities. The more you participate, the more benefit you will receive. The Journal provides names and addresses of members in the Society who are willing to help develop the interest you have in Photography.

Make it a point to attend the PSA functions which are provided in your area. These functions may appear as PSA Town Meetings, PSA Regionals or the PSA National Convention. The next National PSA Convention will be in Philadelphia, October 1st-4th incl. Watch the Journal for further details. Become acquainted with PSA; know that its initials stand for the Photographic Society of America. Tell others of this organization and advise them that its stated purpose is that IT SHALL BE A MEDIUM FOR COOPERATIVE ACTION IN PROMOTING THE ARTS AND SCIENCES OF PHOTOGRAPHY AND FOR FURTHERING PUBLIC EDUCATION THEREIN.

M. M. PHEGLEY, APSA

The Diffuser

Tight Wind

Dear Don:

George Merz' tight wind is good basically but unless his feed reel is tight he will probably scratch the film. When film is loose on the feed reel all the dust on it will grind in and make scratches. The film should be tight on the take-up reel and this can best be achieved by winding it through a large piece of plush, at least 6x9 inches, folded over the film. This traps the dirt and applies a drag. In film labs they clean negatives this way for every printing. It is good practice also to wear clean cotton gloves when handling film.

John Carroll

New York

• Correct. In commending George for tight wind I completely forgot the dangers of loose film. I assume his take-up on the projector was tight. You tripped us both, John. —db.

Hidden Assets

Dear Don:

Roy McAuliffe apparently didn't tell you

what he does with his surplus slides when he tapes a slide lecture. In his article he states he shot 2,000 slides on a trip to Europe and the Middle East and used 250 for his lecture. But did he tell you that he has sent me at least 1225 color slides of southern Europe and the Middle East in the last several months for the PSA Veteran's Hospital Project? They were all first class, each identified in ink. I didn't have to discard a single one.

He is now on a four-month trip around the world and I expect another fine set soon after his return. I think he is deserving of mention for his generous donation of slides and time.

Chas. H. Green

• And how long since you, Dear Reader, sent Charlie Green some of your surplus slides for the Hospital Project? 19261 Linda Vista Ave., Los Gatos, Calif., is the address and it is repeated each month in the Services Directory (p. 56).

Wu Wu

Dear PSAers:

I would like to express my thanks and

appreciation for all you did for me during my visit to the United States. Many thanks especially to George Munz, NLP Chairman, Gene Chase and Maurice Louis. They helped so much in arranging the details of my tour.

And to those who met my daughter Linda and myself on arrival at different cities . . . those who were in charge of the programs . . . those who entertained us . . . Nashville and Click Chicks for making me their Honorary Member and Baltimore for their medal. . .

PSA is a remarkable association, which is well organized, very efficient and beneficial to its members. I thoroughly enjoyed my first PSA Convention in St. Louis, meeting so many "crazy camera nuts". I gained much experience in photography during my NLP tour and a close tie with my good PSA friends.

NLPly yours,
Daisy Wu

Hong Kong

• We're sorry we had to condense Daisy's delightful letter, but space limits, you know. The Wu Wu heading is direct from St. Louis where Daisy and Linda inspired the expression wherever they were seen. We're all glad you came Daisy.

Your dealer is promoting "May Time Is Picture Time." Get him in PSA and show him that to us Any Time is Picture Time!

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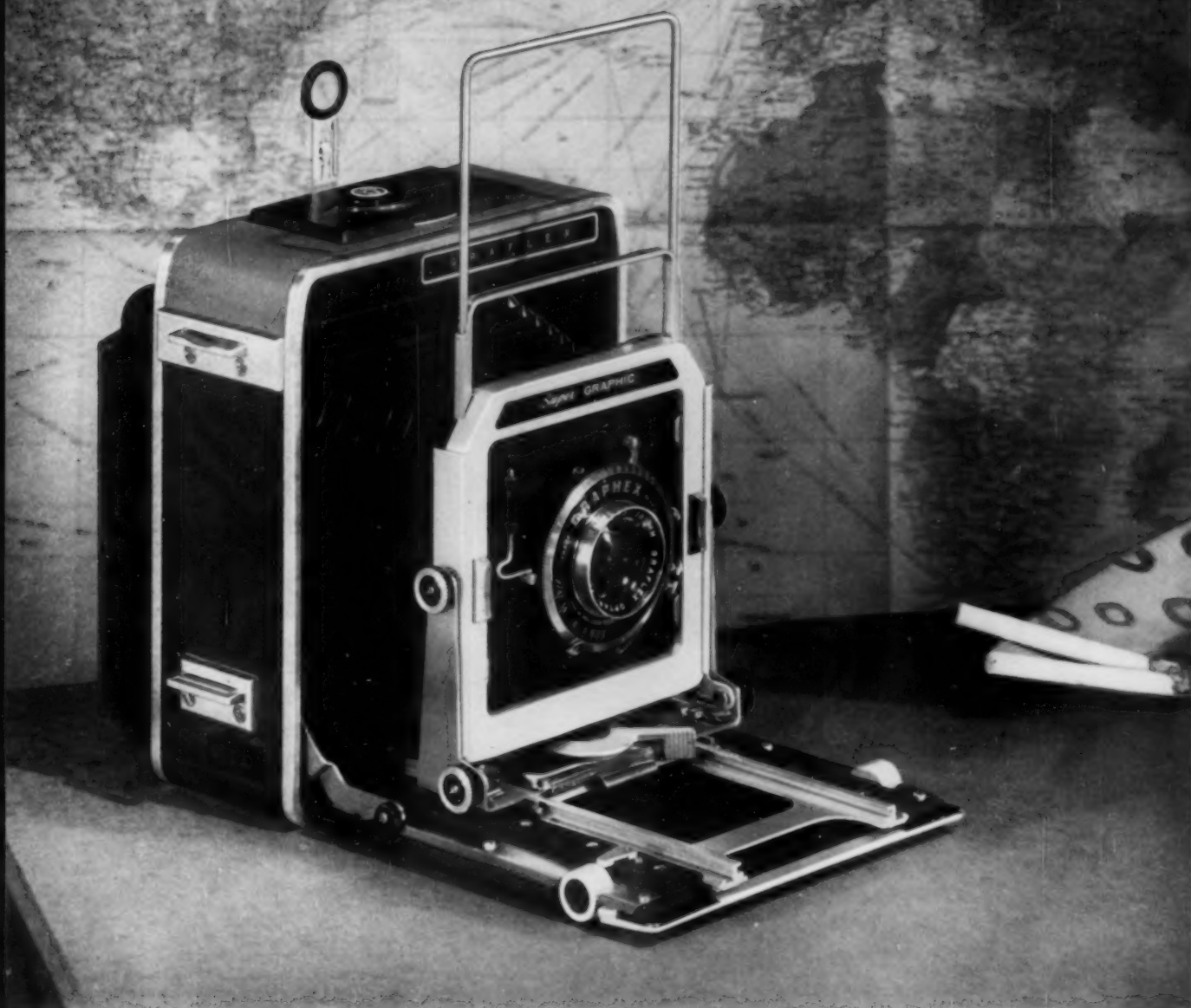
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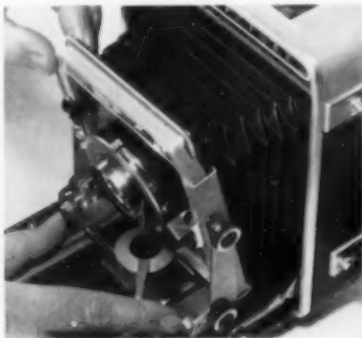


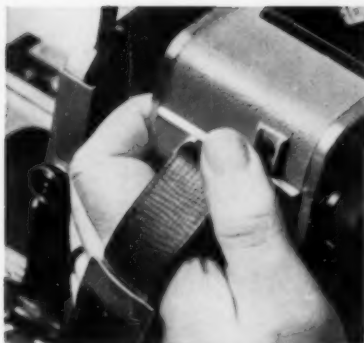
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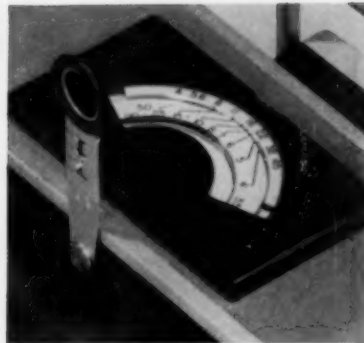




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Revolving back for horizontal and vertical positions. Permits film holders to be inserted from top, bottom, right or left—a real convenience for many lefthanded photographers (also, hand strap and flash attach to either side of camera).



New style double cam action slide lock holds any accessory for Graphic or Graflak back. Slide off focusing panel and attach Grafmatic sheet film magazine, Roll Film Holder, Film Pack Adapter, Polaroid Back or Graflarger. Accessories become part of the revolving back.



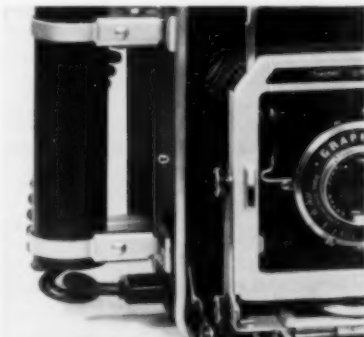
Use any type of film—black and white or color. Super Graphic accessories accept single sheets, film packs, 120 rolls and Polaroid (60-second) films. You can even use coated glass plates for scientific research requiring superfine grain or unusual light sensitivity.



Presslok Tripod Mount (accessory) fits any tripod and can be left permanently attached. Twin keyhole locks provide for instantaneous, fumble-free mounting of Super Graphic camera. Assures rigidity. Camera cannot be accidentally released.



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EASTERN ZONE

VSP's 7th Annual Tugboat Cruise

The well known Volunteer Service Photographers are once more offering to shutterbugs an opportunity to take pictures and enjoy themselves while aiding a good cause.

On Saturday afternoon, May 24, 1958 (in case of rain, Sunday, May 25), at about 2:00 P.M., a large group of camera carriers will depart from the Battery, lower Manhattan, aboard a tug donated by Moran Towing and Transportation Company. Your fare will be a contribution to VSP of \$8.50. A tasty box lunch will be served aboard.

As usual, the trip, lasting around five hours, will include stops at interesting photographic ports of call, gang-plank prizes and a photographic contest. Proceeds will aid in bringing VSP's Rehabilitation Photography Programs to more than 30 hospitals and rehabilitation centers throughout 7 states.

This cruise has been a complete sell-out every year, so interested shutterbugs should make early reservations by contacting Volunteer Service Photographers, 113 West 57th Street, New York 19, N. Y., phone Circle 6-3965.

Cincinnati PSA Chapter Planned

An organization committee consisting of C. W. Bostain, DR, Paul E. Holub, AR, Paul Hynes, Mrs. A. A. Krueger, Miss Marian G. Moore, Thomas J. Murphy, AR, Harry R. Reich, APSA, and Miss Marjorie E. Woods met recently at the Cincinnati Art Museum to take preliminary steps to create a PSA Chapter for the area. Tom Murphy was chosen as temporary chairman and Miss Woods, temporary secretary.

The Chapters Committee is being asked to grant a charter covering an approximate radius of 50 miles from Cincinnati, including Dayton, O. They propose to use the name "Tri-State Chapter, PSA." *Thomas J. Murphy reporting.*

Michigan Chapter Under Way

The organization meeting of a Chapter centering on Grand Rapids elected these pro tem officers: Frank C. Brown, chairman; Ray Rosenhagen, vice-chairman; Maxine E. Fuson (165 Ottawa Ave., N.W., Grand Rapids, Corr. Sec'y; Vivian R. Lewis, Rec. Sec'y and Treas. Board members are Wm. Specken, Art Pugh and Evelyn Zeek.

Photo Guild of Philadelphia

The Photographic Guild of Philadelphia, a PSA-affiliated club, was founded in 1899, and maintains its own quarters at 3140 Market Street. It is a progressive group which advertises that its facilities include darkrooms, studio, library and "24 hour service." What about refreshments?

The Photo Guild, in February, introduced to Philadelphia a new concept in camera shows. On thirteen nights it invited the public to attend their Camera

Clinic which opened on Feb. 10th with the photographing of "Miss Photo Guild of 1958." The series closed on Feb. 26th with John W. Doscher's program, "Better Color With Your Camera." The other programs consisted of lectures and demonstrations offered by manufacturers.

Greater Washington (D. C.) CCC

Spurred on by the successful sponsorship of the NLP lecture by Henry C. Miner, Jr., APSA, which nearly 400 attended in January, the Greater Washington Council of Camera Clubs has tentatively scheduled the Rev. Boyd A. Little, APSA, of Homer, N. Y., to offer his program, "The Fine Art of Seeing," in D. C. on April 11th.

PSA Town Meeting at New Haven

The details of the Town Meeting, sponsored by the Connecticut PSA Chapter are completed and may be had by writing to Mrs. Ruth M. Rowe, 605 Fountain St., New Haven 15, Conn. The Town Meeting will be held on May 3rd, using the facilities of Yale University, The Yale Art Gallery and the Towne House Restaurant.

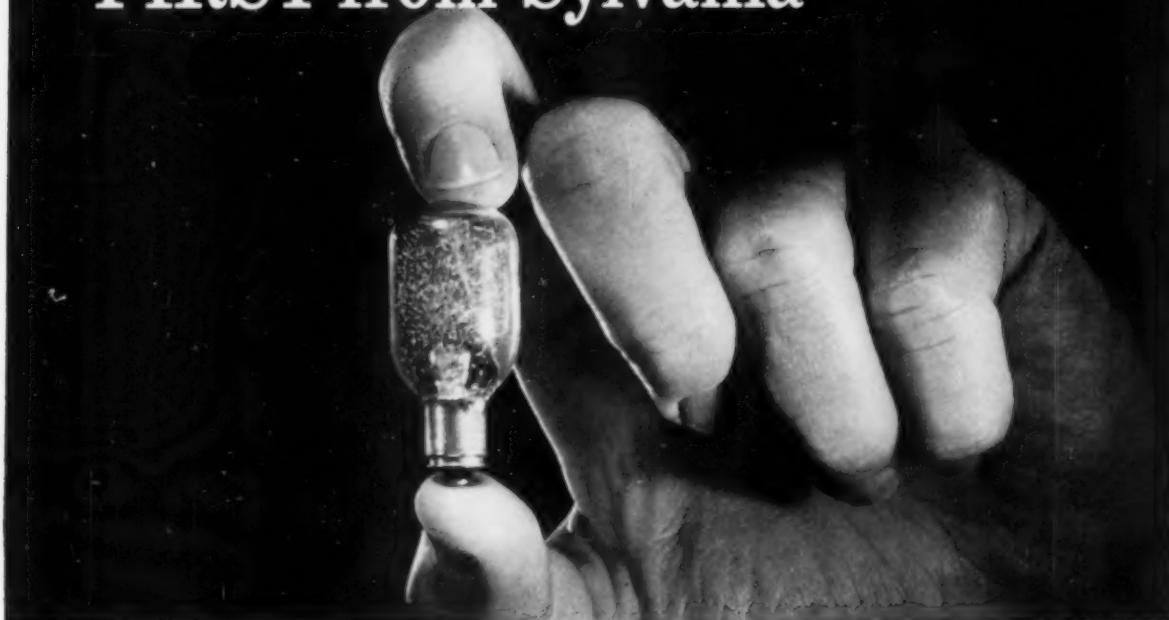
Movie Winner at Bergen

"The Social Beaver," an Honorable Mention winner in the 1957 film contest of the Motion Picture Div. of PSA, was featured at the Feb. 17th meeting of this club. The film was made by Oscar Horowitz, FACL, APSA. Bill Messner, APSA, AACL, gave statistical data on the making of the film.—*Bill Messner reporting.*

PSAers in Brief

Tom Firth, Jake Endres, Treat Davidson and a few others held a small Regional at Wakulla Springs, Fla., the weekend of the big snow—should've stayed up nawth, boys. . . . Henry Miner got snowed out at Baltimore, barely made it to Washington for the night—same reason. . . . Harold Lloyd invaded our Eastern Zone to judge Stereo at Rochester. . . . Newell Green's "Connecticut Chapter Bulletin" in the mail, reflects that unmistakable Newell Green touch. . . . Dr. Gordon White, eye surgeon, a judge at the Rochester Salon, offered his professional services to the committee before the next judging. . . . Evelyn Zeek from Grand Rapids, Mich., put on her show, "A Miss is as good as a Model" (you saw it at St. Louis) for the Youngstown (O.) PS on March 3rd. Incidentally, Evelyn is Maxine Fuson's sister. . . . John W. Super, of Detroit, will be the featured speaker at the Spring Print Meet of SWMCCC at Kalamazoo, Mich., on April 12th and 13th. John had a one-man show of his pictorial salon prints at the Smithsonian Institution, U. S. National Museum, Washington, D. C., during January and February this year. . . . Maurice H. Louis and Alfred C. Schwartz were the featured speakers at the March 28th first annual meeting of the Connecticut PSA Chapter at Hamden, Conn.

FIRST from Sylvania—



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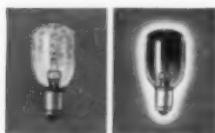
Sylvania's new Zirconium-filled M-5 and M-25 flashbulbs pack the light power of bulbs 4 times larger!

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Approx. Total Light Output (Lumen Seconds)	16,000	8,500
Approx. Time to Peak (Milli-seconds)	20 (M-5) 15 (M-25)	20 (M-5B) 15 (M-25B)
Approx. Duration at 1/2 Peak (Milli-seconds)	13	13
Approx. Peak Lumens	1,200,000	600,000
Voltage Range for Operation	3-45	3-45
Approx. Color Temperature	3800°K	6000°K



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CENTRAL ZONE

Busy Times

Thirty-six different club and council bulletins, letters and pamphlets have been received by the CZ editor this month, creating a very gratifying situation, but also making it difficult to decide whom and what to write about. Nevertheless, here goes!

Members of Metro Movie Club of River Park, Ill., have been seeing samples from the PSA Motion Picture Division Film Library in recent weeks. Some of the titles are of interest, e.g., "Lost Weekend," "Mr. Do-It-Yourself," "Magic Jack O'Lantern" by Glen Turner, APSA, of Springfield, Utah. The last mentioned film is 200 feet of 8 mm. color. It is a Halloween adventure of the four Turner children who go on a fall picnic and encounter a magic pumpkin on the way. "Shadow's Bones" by Frank Ginnell, APSA, of New York City, is the story of a day in the life of a cocker spaniel puppy and his "bone problems."

CSCC

According to Stereo Flash, bulletin of the Chicago Stereo CC, the standards of CSCC have always been high. As a demonstration of this, witness any stereo salon catalogue and note the number of CSCC members represented. CSCC sponsors the world's largest stereo exhibition jointly with the Chicago Lighthouse for the Blind. Another Chicago Lighthouse exhibition has been recently concluded. Two hundred twenty-one entrants submitted 880 slides; of these, the judges selected 249 slides from 129 exhibitors for the show.

Jane Clarke, ticket chairman, reported that total sales amounted to \$1,275.00. The list of those selling tickets was topped by Conrad Hodnik, Ted Lewis, and Dorothea van Westrienen, who sold 186, 133 and 46 tickets, respectively.

West Suburban CC

This enterprising club has been contributing to amateur photography for twenty-five years and has done outstanding work, especially in the Chicago area. The club is composed of men from sixteen Chicago communities mostly in the southwestern sections of the city. All members are bachelors and the membership is held below fifty. Only advanced amateurs with serious pictorial interests are considered for membership. The group also has the objective of a high degree of fun and sociability.

Muskegon Color CC

The "Exposure Sheet" is the name of a bi-monthly publication of the Muskegon Color Camera Club, member of PSA. Meetings are held at Hackley Art Gallery, 8:00 P.M., the first and third Tuesdays.

An article by E. Roberts is entitled "Imaginative Titles Help Your Slides." Briefly, he states that imagination is an important ingredient in any creative me-

Editor: Dr. Wm. W. Tibby
1265 Union Ave., Memphis 4, Tenn.

dium and photography is no exception. Pictures can be greatly helped by imaginative titles, particularly humorous ones. As an example of humorous titling, Mr. Roberts tells the story about viewing the international slide show winners at the St. Louis PSA convention. A slide came on the screen of a mother sow nursing her piglets. All the spaces were filled except one, obviously showing that one of her family was missing! A less adept shutter bug might have called this shot "Last Call for Dinner" or some other such obvious title, but the maker showing great ingenuity came up with the clever title "One Little Piggy Gone to Market".

CICCA Weekend Conference

The annual weekend conference of the Central Illinois Camera Club's Association was held on Friday evening, March 28th, Saturday, March 29th and Sunday, March 30th at the Hotel Abraham Lincoln in Springfield, Illinois. As usual the meeting was very successful. Some of the main attractions were Art Oehl's "Marines That Hang", June Nelson's "Patterns", Dr. John Supers "Let's Make Them Pictorial", and Joe Ensenberger's "Corrective Retouching of Color Slides".

Memphis Pictorialists

Under the able leadership of Dr. Carroll C. Turner, FPSA, the Memphis Pictorialists have embarked upon a project which will probably require several years to complete. The intention is to center all efforts, photographically speaking, on Memphis until a complete show can be put together which will cover the entire city and can be kept up to date as improvements are made through the years.

Oklahoma CC

On April 12 the program of Oklahoma Camera Club will consist of an assigned competition of prints and slides of Oklahoma City. Everyone gets a chance in this act. There can be no excuse for failure to enter, according to Mayne Bush, editor of Hypo Check, the club's bulletin.

Lombard CC

"The Record Shot," official bulletin of Lombard CC, indicates that Thrall Brewer gave an illustrated talk, not long ago, on "The Case of the Low Point Slide." We would all like more information on this subject.

News from Texas

The Fort Worth Cinema Club had an interesting program on "Titling" recently and president McGill gave a demonstration on "How he would make the footage."

The Baytown CC members are looking forward to an entertaining evening by Dr. S. S. Chaffer who will have completed a mid-winter pleasure trip before this is printed.



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PSA Service awards were presented to the members of the Registration Committee at the recent PSA Roundup in Los Angeles. From left to right—John and Nellie Lloyd, Rocky Rockwool, Ione Ewing, Gretchen Wippert, APSA Chairman, John Wippert, Lorene and Art Maddox and Jack Ewing. This is the same committee that handled the National Convention in Los Angeles in 1953.

PSA Roundup

More than 575 PSAs were registered at the recent PSA Roundup at Los Angeles recently. The Roundups have been growing steadily in popularity and this was the greatest yet. All programs were outstanding and were presented by all divisions. In Pictorial it was "Creative Photography" by Fred W. Carter. The Nature Division was represented by William Dyer whose program was "How and What to Photograph on the Desert."

"The Story of the Sierras" in Stereo by Vera and Robert Havens and a Motion Picture "Along the Continental Divide" by S. B. LaRue were wonderfully received in those Divisions. Then the Photo Journalists had Lou Jacobs Jr. in "The Facts of Free Lancing," and the Color Division presented Olive and John Benzel in "Experiments in Color Expressions." In the Techniques Department Don Weir gave a fine program called "Darkroom Techniques." George Cushman APSA added a second program for the Motion Picture workers called "Adding Sound to your Movies."

After our choice of wonderful programs of the Divisions and a splendid lunch, we were honored by the presence of our Executive Vice President, Charles A. Kinsley, FPSA, who presented an entertaining and educational program to all Divisions, which was filled with new ideas, humor and of the highest technical qualities.

Future Roundups will be June 8 and October 26.

Hawaii Reports

The Hawaii PSA Chapter sponsored a lecture recently by Dr. C. E. Kenneth Mees, Hon. FPSA, retired Kodak research chief and vice-president, now a resident of Honolulu, on the use of rare earth glasses in modern camera optics. It is a new lecture Dr. Mees has just completed.

Ansel Adams, FPSA, is in the Islands on a commission for the Bishop National Bank which is soon to publish a lavish illustrated commemorative volume in celebration of its centennial. He is to give

Editor A. H. Hilton, APSA
Route 3, Box 828, Porterville, Calif.

a lecture under PSA Chapter auspices, with the Rainbow Camera Club (PSA) cooperating.—Urban M. Allen reporting.

Activities of the 6-C's

One hundred and nineteen members of nine clubs attended the third annual banquet of the Central Coast Counties Camera Council at San Jose recently.

Eric Ergenbright, manager-director of the Thru the Lens Tours, presented the program of the evening, a color slide travelogue on the little-known villages and byways of South America.

Sigurd Rosenlund of the Santa Clara Camera Club was installed as 1958 President of the Council, succeeding Admiral E. L. Forsyth of Padre Trails Camera Club in Monterey. Annual awards were made to the clubs, with Palo Alto receiving the trophy in the black and white division, Light and Shadow of San Jose the trophy for color slides in the 1957 competitions.—Eleanor Irish reporting.

News from the Northwest

Good news for photographers in the northwest is the coming PSA Regional to be held in Seattle June 21 and 22. The Regional will be combined with the NWCCC Convention usually taking place in November. Plans for this duo-event are being formulated at the clubrooms of the Seattle Photographic Society. Hale Van Scoy, APSA of Yakima will make the introductions at the banquet.

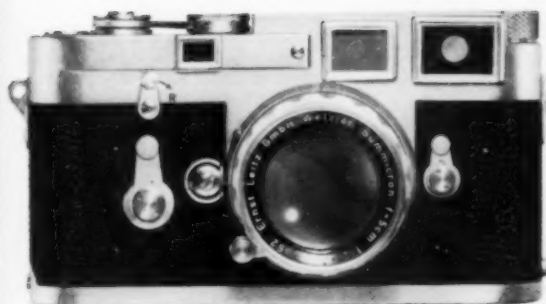
To relieve the monotony of continued competitions yet providing incentive toward better photography, Winifred Van Sickle of F6.7, sponsored a Pattern and Design photo contest among the club members. Its enthusiastic participation proclaimed a repeat on next year's agenda.—Phil Brassine reporting.

Notes from San Diego

Neither galelike breezes nor periodic showers of rain cast any gloom on the crowd of nearly 200 who gathered at San Diego recently at the annual Photo Fab meeting. Especially gratifying was the large number of interested members from the Laguna Beach and Dana Point areas.

Pleasing lectures illustrated with the use of B&W prints and colored slides were given by Irma Louise Rudd, APSA, Alan Foster, Wilbur Weir, APSA, and Floyd B. Evans, FPSA, during the morning session.

An enthusiastic group gathered for luncheon under the direction of Walter E. Harvey, APSA. After thanks to the many workers who had participated in hosting the affair, the meeting was brought to a close with the presentation of a Service Medal to R. V. Kendall, APSA, of Dana Point for his ardent work in the photographic field. The highlight of the afternoon was the "Demonstration and Discussion of Lighting and Posing in Portraiture" by Jack Powell, FPSA, FRPS, teacher and artist-photographer, climaxing a most successful and pleasant day.—Ruth Pedler reporting.



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PSA Cuts

Electros of the PSA Official Seal are now available for use of members in the sizes shown below. They can be used for stationery, membership cards of affiliated clubs, labels of PSA-Approved salons, print stickers and similar uses. All have the word "Member" as a part of the cut and 9B has the words "Sustaining Member". Regulations on use of the seal require that these words be included. These cuts are long-wearing copper electrotypes and should last for thousands of impressions.



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CANADIANA

Monochromist Extraordinary

Port Dover's Harry Waddle, for many years Canada's most successful and prolific monochrome exhibitionist (1,400 acceptances since 1948) has given the City of Brantford and its local CC a big starting lift in the 1958 understanding of photo pictorialism.

He was reception and tea guest of the Brantford CC, one of Canada's newest PSA affiliates, Sunday, Jan. 26th at Glenhyrst.

The event, complemented by an exhibit of 54 of Harry's award winning prints, plus a display of medals, trophies, etc. they have earned, made a large print, front page item in the Brantford newspaper.

A huge host of visitors attended the two week display, and from all accounts, it gave the locals a tremendous shot in the arm.

A word of concentrated advice, too, as international in its implications, as the world-wide salons Harry has successfully invaded. His advice quoted in the press report: Keep it simple. He uses one camera, one film and one paper.

The record shows how this worked. In 1948, 4 acceptances in a single international, his first. 1951, 250, and in 1952 248 acceptances. He was in the top 10 world rating of Who's Who, for six years, and the world champ two in a row. In 1954 he became the fourth Five Star Exhibitor on earth.

Take many bows, and a curtain call, Harry.

Recorded Lecture Programs

More and more Canadian PSA affiliates are using RLP's. Color Guild of the Maritimes recently saw Alfred Renfro's program on the photography of small creatures, a fine contribution to better understanding of nature photography. The Halifax organization apparently favors pre-judging of general members slides, a growing tendency in CC's Canada wide.

Nature Division Awards of Merit

Enquiries are often received regarding qualifications for these. Dr. G. B. White, 239 Sugarloaf St., Port Colborne, Ont., who is Canada's contact for Nature gives the following information.

Stars are awarded for either prints or

slides accepted in recognised Nature Exhibitions, as follows;

One Star, 18 acceptances of 6 different pictures; Two Star, 36 acceptances of 12; Three Star, 72 of 24; Four Star, 144 of 48. Five Star, 288 of 96, respectively.

A sequence submitted to an exhibition as a single entry is classed as a single picture.

Application forms for Nature Awards of Merit stars are not necessary. Just submit a complete list of titles, exhibitions and year of acceptance, through Dr. White.

Club Bulletins

There's a trend these days for editors of CC Bulletins to embellish their publications with information and helpful material as a stimulant to reader interest. It's a good idea. Club sheets which confine themselves to cold statistics about print and slide nights, contest results, and program line ups often get scant member readership because in many cases, recipients are seeing in print, something they already knew.

More and more Canadian CC's are introducing editorial comment, raising controversial discussion, and using their columns to give sound advice on taking better pictures, dark room data, etc.

Editorially, Montreal CC's Cameragrams gains stimulating kudos from the monthly column "As I see it" written under nom de plume, "S. Aberrations" which teases, humors, hands bouquets, knuckle raps etc. with abandon and is best of its kind across country.

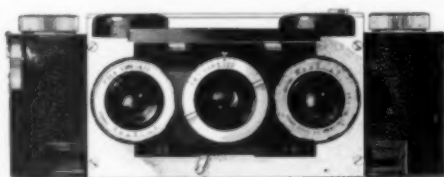
Ken Cucksey in Chatham (Ont.) Out of Focus regularly runs News and Views, Timely Tips to Color Workers etc. and other comment.

Vancouver Photographic Society's Fred Hollis runs a pointed Editor's Corner. Feb. issue gave salon comparisons of accepted prints, showing percentages in various internationals. Rochester accepted 24%, Victoria 25.4%, Vancouver 27.6% of entries. Hong Kong 17.7%, Bangalore, India 15.6%, Perigeaux, France 19.3%, Helsinki, Finland 13.6% etc. This makes interesting reading particularly by exhibitors who figure overseas salons are easy to make.

Toronto CC's Focus has Helpful Hints by Senator Snort, and an article, Your Cheapest Material—Film.

PSA's Club Bulletin competitions, as dis-

thrill to the **H-I-F-I** of 35 mm. color photography



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cussed recently in this column, close June 30th. Let's have a representative Canadian entry this year. 1957, we flopped.

International Color Slide Circuits

Ken Cucksey, Chatham, Ont. still has openings for Canadians in his circuit. To get into this live activity, write him now. Any individual PSA'er can join.

Help

Wally Wood, Zone director, is shortly recording and mailing a 3% i.p.s. tape to PSA officials across Canada, on the subject of PSA recognition of international salons and exhibitions, together with pointers for Salon Secretaries on how to run them. Write Wally if you want your name on the mailing list.

Your Canadiana Editor has recently written a PSA Camera Club Guide, titled Club programming, which will be mailed to affiliate clubs across country. It outlines duties and responsibilities of a Club program director, and lists numerous sources both from within and outside the Society that programs can be obtained. Intended primarily as an aid to new and smaller Clubs, it compresses into twelve pages, ideas, procedures, suggested programs and information which will likely be useful also to program directors of larger CC's.

Extra copies may be obtained through Fred W. Fix, Jr., Chicago, Chairman of the PSA Camera Club Committee.

Incidentally, regarding program aids, Saskatoon CC reports itself fortunate in securing a film from Kodak on photography at night.

Toronto Internationals

A brief report available at press time shows that Canadians did better in pictorial slide showings, than in the nature and monochrome divisions of the mid-March Toronto exhibitions.

In pictorial slides, 63 Canadians got acceptances of 102 slides, an exceptionally high proportion of the 422 total acceptances. Four of the five medal awards went to Canadians, including PSA'er T. A. M. Gaboury, Montreal, who also earned a medal at last fall's Vancouver International. Cliff Pugh got four in, including an H.M. O. C. Crossley, Halifax, and Charles Everest, Calgary, also got H.M.'s.

In Nature, 61 Canadians got acceptances. Star performers in this Division, were Reg. Corlett and Cliff Pugh, Toronto, each with 4 in, and Mary Ferguson, Toronto, with 3, including a medal and an H.M.

In Black and White, Canada had 29 acceptances. Wally Galloway, Edmonton, with 3 in, picked up the only Canadian H.M. Medals; no Canadian score.

PJ Critique Service

The Photo-Journalism Division has instituted a new service for members who desire constructive criticism of their work. Up to four prints may be submitted at a time, each with captions, or a series of four with caption. The only charge to Division members is 25 cents for postage. Other PSAers should send \$1.50 with the first set which pays their Division membership for a year. The service is listed on page 56.

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PSA Recorded Lecture PROGRAM

The Recorded Lecture Program offers the following programs for your club. Each program consists of a set of 2x2 slides and a tape-recorded commentary, average length, 50 min.

22. **This Is Stereo**, by Conrad Hodnik, APSA. This is a basic talk on just what stereo is, and how it is done. Note that the lecture is done on 2 x 2 slides, not stereo. It is illustrated "flat," in color, so that anyone can use it. But, also included are 15 stereo slides so that if you do have a stereo projector, the lecture can be enjoyed still more fully. Ideal for the club with beginners in stereo, or for those who would like to know more about that field. 65 color slides, plus 15 stereo. Lasts 50 minutes.

15. **Let's Peek Over Their Shoulders**, by H. Lou Gibson, FPSA, and Lou Quitt, APSA. A couple of nature experts let you watch over their shoulders as they withhold no secrets in telling and showing how they do it, and why they do it. Illustrated in color, with plenty of tips for the monochrome worker. A high-point of the program is the sequence of shots of the life of the Monarch Butterfly from egg to full growth. 63 slides and runs 50 minutes.

9. **My Camera In Search Of A Subject**, by Fred Archer, Hon. FPSA. 74 slides of monochrome prints show how Fred gets his pictures in strange places, including the discarded trash in his waste basket, around the bare feet of a model being used in a landscape shot, along our highways, and in the commonplace spots we're so apt to pass up.

1. **An Analysis Of Recognized Salon Prints**, by Ragnar Hedenvall, FPSA. The first lecture produced, and still has value for the beginner who wonders just what makes good competition pictures. Ragnar discusses prints from the Sixth Chicago International Salon, so you may better know WHY some prints make salons, or are club winners, and others don't. 31 slides that take 55 minutes.

For a complete list with full description of all RLP Lectures see the latest RLP catalog.

A service charge is made for each lecture. For clubs which are members of PSA, the service charge is \$5, plus a deposit of \$20 which is returned upon request. Your first order should be accompanied with a \$25 check, to cover deposit and service charge.

Clubs which have not used a lecture and want to order, or want information, or a catalogue should write to:

**Mrs. Irma Bolt
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Recorded Lectures

Editor: Fred H. Kuehl, APSA,
2001 46th St., Rock Island, Illinois

Double for one. How?

Well, several months ago this column pointed out that the event of having a Recorded Lecture (or any other program) need not be a "one shot" affair. In other words, by developing one or two follow-up events, a club can get double for it's money, or, "double for one."

Though the idea was mentioned near the end of an article, many comments were received on it, showing interest in how to get more out of your programs besides the initial presentation. It is with the hope that many club officers will get ideas and inspiration that the "double for one" idea is being repeated now.

First it must be pointed out that the idea is workable with any type program—live or recorded—with just a little ingenuity and application. However, it does seem to be especially applicable to Recorded Lectures.

Double for one. The idea is really very simple. It does not mean two programs for the price of one in the manner it is usually thought. Instead it is the means for getting more for your money, more value out of any program, and additional programs or activities developed from the first one.

Here is how it works. You secure a program, and listen carefully to the lecturer. Try to remember all his hints, tips, and demonstrations. Give thought to the new ideas he presents. Ask him questions at the end, or if it is a recorded lecture, have a discussion period as many clubs do, with questions asked and answered by club members.

Then schedule just as soon as possible afterward (the next meeting is the best) a studio night, or an assigned competition, with emphasis on the recent lecture. It can be to achieve results just as the speaker did (so you can get practice and experience), or variations to see what you can come up with.

That is where the "double" comes in. The club gets the added value of practical experience, and at the same time solves the problem of a night's program for the Program Chairman. One after one, makes two, or double.

Some lectures that you can do that with? The following are naturals.

#25—**CHILDREN AS SUBJECTS**, by Dr. John W. Super, APSA, of Detroit. Since he shows how to place children in your pictures for better pictures, use some of your children as models. Have an assign-

ment in which children must be used to improve the picture.

#14—**LIGHTING GLASS FOR PHOTOGRAPHY**, by June Nelson, APSA. June shows how to light glass. Have a studio night so everyone can get a chance to light, and shoot the interesting pieces of glass that have been borrowed for the occasion. Then have a competition of the results of the session. Practice, fun, and pictures can be more than a double value.

#8—**LET'S TAKE NATURE PICTURES**, by Ruth Sage Bennett, APSA. While Ruth shows many ideas for taking nature pictures indoors, her one point of real value to any club is how she produces a "natural" sky to fit the various nature subjects. Arrange a studio evening and set up floods with gelatins in order to experiment with types of skies you might wish to obtain. With a few nature objects to shoot against the "sky" all can get some good color slides as well.

Look at the RLP catalog for other lectures you would like to get double value from. If you don't have one, write to your area Distributor, or to Mrs. Irma Bolt, Director of Distribution, Woodhull, if you don't have the address. She will refer you to your distributor. If your club has not used RLP before, write to Mrs. Bolt and you will get a prompt reply.

SOUTH OF THE BORDER

Editor: J. L. Zakany
V. Carranza 69, Mexico, D. F.

Mexico

José Turu Carol, APSA, well known in Mexican & U. S. A. photographic circles, and one of CFM's founders, has been appointed Chairman of Mexico's 7th Intl. Salon. J. L. Zakany & Antonio Ollé Vilar, will act as Co-Directors in Slide & Stereo Sections. Ing. Rodolfo Martínez Soto & Manuel Edo Mosquera will be Co-Directors of the B. & W. Section.

Musser Miller, APSA, foreign member of CFM, had the "Print of the Month" at Chicago Area Camera Clubs Association, with a picture taken on his recent sojourn thru the state of Chiapas, Mexico, of a native mother and baby.

Juan Martínez Rogel, Ex-President of CFM, was awarded a bronze medal with the print "Organillero" (Organ Grinder), a typical Mexican motif, in Bordeaux, France, 1957 International Exhibit, having it reproduced in the catalogue.

J. L. Zakany was awarded a 2nd place silver medal in Budapest, Hungary's 1957 Intl. Salon with "Misty Morn."

Cuba

Félix de Cossio, prominent Cuban slide maker, celebrated his joining the ranks of Club Fotográfico de México, by winning first, third, and fifth places in January's slide competition, class B.



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And with the S-3, you can add the Nikon Electric Motor Drive, with its rapid-fire versatility, the new Nikon shutter-coupled Exposure Meter, and the other Nikon accessories. The great contributions in 35mm photography today, are coming from Nikon. S-3 or SP, Nikon gives you an extra edge—in every picture situation.

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Nikon SP with 50mm Nikkor f/2 \$369.50; with 50mm f/1.4 \$415

Glass City Regional May 23



Toledo, Ohio, the Glass City, will be host to a PSA Regional Convention on May 23, 24 and 25 with headquarters at the Commodore Perry Hotel. But don't think that pictures of the glass industry are the limit of pictorial possibilities. The pictures on this page by J. Ivan Sherry prove that it can be a magic location for water shots as well. The active waterfront, the Maumee River, and nearby Lake Erie will provide ample targets for landlubbers' cameras. The glass industry is contributing pieces and shapes of glass as prizes, something to take home and play with before the camera.

The Convention opens on Friday night with "Chuck" Kinsley's talk on "Planning for Better Pictures." On Saturday, a series of dual talks and demonstrations will provide something for every interest. At 9:30 there is a choice

between June Nelson's "Pattern Shots in Color" and J. Elwood Armstrong's "How to Get a Good Negative with the New Films and Developers." At 10:30 Mary Ferguson will present "The Wonderland of Flowers and Insects" and John Fish will demonstrate "Panchromatic Paper."

At 1:30 William Burger on "Stereo" and Ollie Romig's "The Mediobrome Process." At 3:00 you can watch the color slide exhibition or hear Margaret Conneely on "Family Film Fun." Featured at the banquet will be Dick Bird's new film "Alberta."

Sunday morning there will be a field trip to the marine terminal and ore docks for the early birds with bus leaving at 7:00 and a later bus to the Toledo Museum of Art which will be open especially for us from 9 to 12.

If you have never attended a PSA Convention, it is not necessary to be a member of PSA, but it is necessary to



register. A coupon for that purpose will be found on another page.

Georgia Roper

PSA CALENDAR

April 18-20. Sacramento. PSA Regional, HQ at Hotel El Dorado. Get information from Dewitt Bishop.

May 23-25. Toledo, Ohio. PSA Regional, Commodore Perry Hotel. Registration blanks from Rosemary Elkes, 2626 Cheltenham Drive, Toledo 6, O. (see page 6.)

June 13-15. Lake Charles, La. Gulf State Regional, combined with GSCCC Convention.

June 21-22. Seattle, Wash. 4th Northwestern Regional, University of Wash. Information from George Wicklund, P. O. Box 5142, Seattle 7, Wash.

Aug. 15-21, Washington, D. C. Biobical Photographic Assn. Shoreham Hotel.

Oct. 1-4. PSA Convention. Silver Anniversary at Philadelphia, Pa. Bellevue-Stratford Hotel. Watch Journal for data.

PJ Sponsors Weekend Conference

PSA's Photo-Journalism Division is sponsoring a two-day conference on Photo-Journalism in cooperation with the Germain School of Photography on Saturday and Sunday, May 17 and 18. The sessions will be held in the Hotel Statler, 33rd Street and 7th Avenue, New York.

Subjects to be discussed, among others, will be the best markets today for journalistic pictures, the market for color pictures, how pictures are submitted to buyers and the chances of the amateur and novice to crack the field. Prominent among the speakers will be Morris Gordon, veteran news and feature photographer and now chief of photography for Western Electric Company, Joseph Costa, chief photographer

of King Features and Joseph Snyder, president of the Color Corporation of America.

The Conference will close with a banquet on Sunday night. Registration fee is \$18 for both days, \$12 for one day, including the banquet. Registration forms and additional information may be obtained from the Dean, Germain School, 225 Broadway, New York 7, N. Y.

Chicago Chapter

Chicago Chapter has had a busy winter season with Margaret Conneely presenting a movie program in December, Conrad Hodnik and six prominent stereo exhibitors presented a top flight stereo evening.

Camera Clubs

Editor: Henry W. Barker, APSA
392 Hope St., Glenbrook, Conn.

Whenever this column learns about a club program idea that has a new or unusual twist, we always do our darndest to pass it along just as quickly as Heaven and publication schedules allow. And this month we've latched onto what appears to be a first class variation of the old reliable interclub competition gimmick.

Most club program chairmen are familiar with the usual procedure for an interclub hassle. Two clubs get together and arrange a friendly print and/or slide contest which is judged by a panel of experts who, of course, hold neither membership in, nor loyalty to either club.

A simple formula, but one that affords plenty of fun, excitement and suspense. An additional dividend is the fervid team spirit engendered by the activity. It's always a welcome and healthy change to see club rivals of long standing pulling together on the same team.

There's also the closer relationship which is established between the two clubs, always a desirable and enjoyable outcome. Many clubs schedule one or two such competitions each season as regular features, realizing that they stimulate fun and good fellowship.

An interesting variation of the interclub competition idea is the one being used by the Albany Camera Club and Schenectady Photographic Society. It's a three-way deal, as explained in a special mimeographed sheet sent out by the Schenectady group.

In the first part of the contest, Albany and Schenectady members have identical, high quality negatives to choose from in a variety of three sizes, 35mm, 2 1/4 square, and 4x5. Subject matter varies with the negative size only.

Each participant chooses a neg from which he is expected to make a print. He may use any recognized process—no holds barred.

The second portion of the contest is an assigned subject, "still life". Contestants are required to make pictures containing at least four, but no more than six of the following objects: a bottle; a vase or dish; piece of fruit; egg; stalk of flowers; piece of cloth; article of jewelry. As an added fillip, each contestant may include one object of his own choice in the six he chooses for his entry. Now there's a real stimulant to the imagination!

The third part of the assignment calls for a picture depicting atmosphere or

mood. This, however, need not be a new print but may be one that has previously been exhibited.

Each club schedules a meeting prior to the contest night at which all the entries are assembled and a group of the best chosen for the upcoming competition. Everyone is encouraged to bring in as many entries as he wishes, the two highest scoring ones submitted by each contestant to be added to his cumulative score for the current season.

Thus, the interclub contest is made to act as a stimulant to printmaking. Those who bang 'em out prolifically may arrive at the pre-contest meeting loaded down with an armful, while those who are content to submit the minimum may find enough favor with the judging panel to have several entries in the finals plus a creditable score in the cumulative.

Then comes the Big Night. Both clubs give Their All, with the judging panel hewing to the line, whatever it may be.

And when it's all over, we'll bet there isn't a single contestant who wouldn't like to do it again—and soon!

Red Cross Reports

To Charles Green, APSA, who writes appreciatively of Roy McAuliffe's contribution above, came a letter from a representative of the American Red Cross which now distributes our slide collections to the Veteran Hospitals. In part it says:

"We wish you to know how very much interest the patients have in these slides and how they look forward to seeing them. They have discussion groups in which they talk over what they have seen and enjoyed in the pictures. Since they are confined to their beds it gives them a chance for armchair travel which is very beneficial. They are all interested in color slides and that gives them something to enjoy and talk about. All of this helps take their minds off their illness and is extremely good for them."

PSA Trading Post

The Trading Post is for the use of all PSA members, and members only, free of charge. Copy must be brief and complete. It must reach the Editorial Office, 28 Leonard St., Stamford, Conn., by the 20th of the month and will normally appear in the next following issue. PSA assumes no responsibility because of this free listing service.

WANTED—PSAers who would like some interesting jobs in PSA activities. Many types of work available, no pay but lots of fun. Apply to Louise Rotteron, APSA, 2502 N. Anthony Blvd., Ft. Wayne 3, Ind. 2f

ROLLEIFLEX for sale. Spotless, like new. Camera serial no. 1,448,656. 75mm Tessar f:3.5, LVS and standard settings, case, lens hood, two filters with case. Complete \$135 or will consider trade for Leica equipment and accessories. E. J. Raymond, 1624 N. Newland Ave., Chicago 35, Ill. 2f3

SALE—Schneider-Kreuznach Xenar lens, 105mm, f:4.5 for Exakta VX. New cond, \$40 net. Alfred W. Pick, 1015 17th St., Denver 2, Colo. 2f3

SELL OR TRADE—Kodak D-19 developer, Govt. surplus. Have 24 one-gal. size cans. Will sell or trade for Dektol or other items. E. J. Raymond, 1624 N. Newland Ave., Chicago 35, Ill. 2f3

SALE—Leica IIIIf, black dial, 50mm Summarit f:2, 35mm w.a. Steinheil f:4.5, 135mm Serenar f:4, 2 viewfinders, Nooky for close-ups, leather case, all excellent cond. \$285. William E. Callahan, 1233 8th St., Wenatchee, Wash. 2f3

SWAP—Wish to exchange 35mm color slides with anyone. Verdon W. White, P.O. Box 137, Devonport, Tasmania, Australia. 2f3

CONTAX—Pre-war items for Contax I and II, must be mint condition. Plate back, holders, cutting template for glass plates, developing tank for same, developing reel for tray. Universal Field Close-Up and Copying Stand or anything for a collector. John W. Doscher, FPSA, So. Woodstock, Vt. 2f3

BUY & SELL—Will buy B&L telephoto for National Graflex and wide angle and tele for Pratic FX. Will send Omega B for 2 1/4 x 2 1/4 and 35mm. Double condensers, 3" Schneider Componar in foc. mt. Extra condenser, sunk mount and film holder for 35mm. H. W. Rogers, 38 Maple Ave., Hamilton, N. Y. 2f3

THIS IS NEWS—Anti-minicam reactionary wants 6 1/2 x 8 1/2 to 11 x 14 view camera with RR or better lens and glass plate holders. Can replace bellows and repair woodwork but price is important. All replies answered. C. B. Porter, 1828 N. Parkway, Memphis 12, Tenn. 2f3

VACATION EXCHANGE—Business lady with small southern California home, near ocean scenery, Disneyland, etc., for scenic mountain home for two weeks July or August. Object: Photography. Best of references. Interested? Write: Mrs. Beth Duncannon, 208 East Ellis, Inglewood, Calif. 2f3

WANTED—1951 issue of Popular Photography Annual. Will pay up to \$5 in good condition. Ralph Burbridge, 118 W. 36 St., Erie, Pa. 2f3

WANTED—Your ideas on best ways to add sound to 8mm movies. I'm an engineer, weak on photo tricks. All replies appreciated and answered. Larry Price, 2304 1/2 L. W. W., Mishawaka, Ind. 2f3

SALE—Voigtlander Vitessa L with f:2 Ultron, eveready flash case, 2 filters and lensshade. Outfit in like-new cond. \$110 postpaid. Jane Campbell, Coal City, Illinois. 2f3

VOTE—The electrical way. Electrical vote indicator, assembled and complete for club use. Can be used in point or I-O-H system. Write for picture and suggestions. Fred W. Huster, 3232 Burton Ave., Erie, Pa. 2f4

WANTED—Voigtlander, Bessa II, with coated lens and synch shutter. Please state price and condition. Clyde S. Driscoll, 4021 Hanover St., Dallas, Tex. 2f4

SALE—Cine-Kodak Special Mod. I, in perfect cond. with Kodak lenses: 25mm f:1.9, 15mm w.a. f:2.7; 76mm f:4.5. Two supplementary lenses for close-ups and filter holders, all in strong fitted metal box. Price \$400. Edward H. Towler, 6219 Rockwell St., Oakland 18, Calif. 2f4

WANTED—Korona Pictorial View Camera, 3 1/4x4 1/4 size only, with or without lens, condition immaterial. John S. Carroll, 160 W. 73rd St., New York 23, N.Y. 2f4

WANTED—Graphic View II, 4x5, Graphic or Graflex back, without lens. Robert B. Miller, P. O. Box 5, Salina, Kans. 2f4

SALE—300mm f:6.3 Voigtlander Collinear lens (conv. to 475 and 600 mm) in Universal shutter, non-synch. Very good cond. \$75. Ricoh Diacord L (w/o meter), f:3.5 Seikosha MFN 1-1/500, case, flash, bag, near new. \$40. E. G. Anderson, 731 E. Harvard Rd., Burbank, Calif. 2f4

LENS—Sale, 40mm Kilitiff Macro Kilar f:3.5, model D with filter adapter ring. For Exakta. \$54.50 will ship air mail. R. H. Martin, 1206 Camino Cacto, Santa Fe, N. M. 2f4

SALE—LaBelle remote control 35mm, 500-watt slide projector, 5" lens, with extra lamp and twelve extra magazines, wood carrying case, like new \$50 FOB. Harold P. Westervelt, 2300 Iron Springs Rd., Prescott, Ariz. 2f4

FILM—MPD members. I have 1000 feet of Plus-X outdated film on 200-ft. reels. Any MPD member can have film for the shipping charges. Richard Judnich, 3 Lanson Court, Dearborn, Mich. 2f4

SALE—Graflex 3 1/4x4 1/4; good condition, X synch, FPA, non-revolving back. \$45. George Jenkins, 674 N. Market, Van Wert, Ohio. 2f4

BOOKS—Used photographic books for sale, British and American. List free on application. J. F. Holleman, 59, Carlisle Rd., Hove, 3, Sussex, England. 2f4

HAVE CAMERA—Will travel. See you at PSA's 25th Anniversary Convention, Philadelphia, Pa. October 1 to 4, 1958. 2f

SALE—Wollensak 15" f:5.6 tele; Graf variable anastigmat f:3.8/4.5, E.F. 6.5/7.5" and Popular Pressman reflex camera with Aldis Butcher 7" f:3.5 lens. Best offer. Lee M. Klinefelter, 1800 La Salle Ave., Norfolk 9, Va. 2f4

PSAers in Pictures . . .



PSAer Harvey Meston ships off another load of slides for the CD Veteran's Hospital program. This brings his total contribution to more than 300,000 slides for the project. You and your club can help swell it by sending identified slides to Chas. Green (see page 56).



Cliff Hand and his wife Leta (APSA) with Philip G. Coleman, (R), the three judges of the print and slide of year competition of the Twin City CC of Michigan. Facing camera is John Penrod, club prexy. Eugene Heuser made the shot.



PSAer and graphic arts historian Joe Mertle (R) shows Dr. Carl Miller, technical director for graphic arts of 3M some of the items in his collection which has just been purchased by 3M research library. Pattern they are holding is hand-drawn depiction of diffraction patterns and halftone dot by Arthur Fruwirth. In the foreground is Isaac Newton's 1718 textbook on optics,

the 1827 work of Alois Senefelder on lithography and Fox Talbot's 1844 "Pencil of Nature" the first book ever illustrated with actual photographs.



Ray Rosenhagen, Evelyn Zeek, William Sprecken, Maxine Fuson, Arthur Pugh and Frank C. Brown are officers of PSA Chapter being organized in Grand Rapids. 30 PSAers attended the organization meeting.



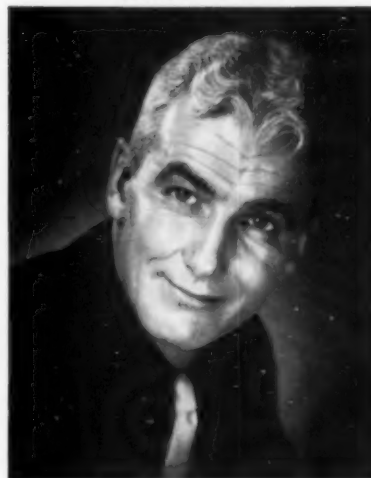
A few PSAers make TV at times. Charles Murphy, Wm. McClanahan, Scott McCarthy, Bill Gabbert, Caroline Abadie and Sharen McClanahan comprise panel and print movers for a discussion of the 1957 Graflex prize winners. Somehow they sneaked in a few plugs for PSA and the Lake Charles CC.



Few in pictorial photography haven't heard of Dr. John Super. His latest claim to fame is a one-man show at the Smithsonian Institution. Ollie Fife grabbed the picture.

When you make pictures of PSAers doing something which is interesting, send a 5x7 or 8x10 print to the Journal. Be sure names and facts are included in caption and the name of the photographer is given. Each news picture entry counts points toward a Journal Award!

Haasch Winner



"Charlie" from portrait portfolio 9 was accepted at Seattle and won a Barbara Haasch Certificate for C. Tom Smith of Somerset, Ky. Other winners were "Nightcap" by John S. Jenkins, Kansas City, Mo., and "Hands of Authority" by Martin H. Miller of Silver Springs, Md.

PJ Plans International Print Exchange

An exchange of prints between the PJ Division and the Italian magazine "Fotografia" has been arranged by Carola Hammer, PJ's chairman of international affairs.

The subject will be "Transportation," in any and all of its forms. Unmounted prints between 8x10 and 11x14 will be accepted. Each must carry a complete caption fastened to back of print. Photographic data should be included as well as name and address. Deadline is Sept. 15 and all prints are to be sent to Ralph Miller, Box 35, Bayside 61, N. Y. Include return postage and label. No entry fee for PJ members, other PSAers \$1.25 for Division membership.

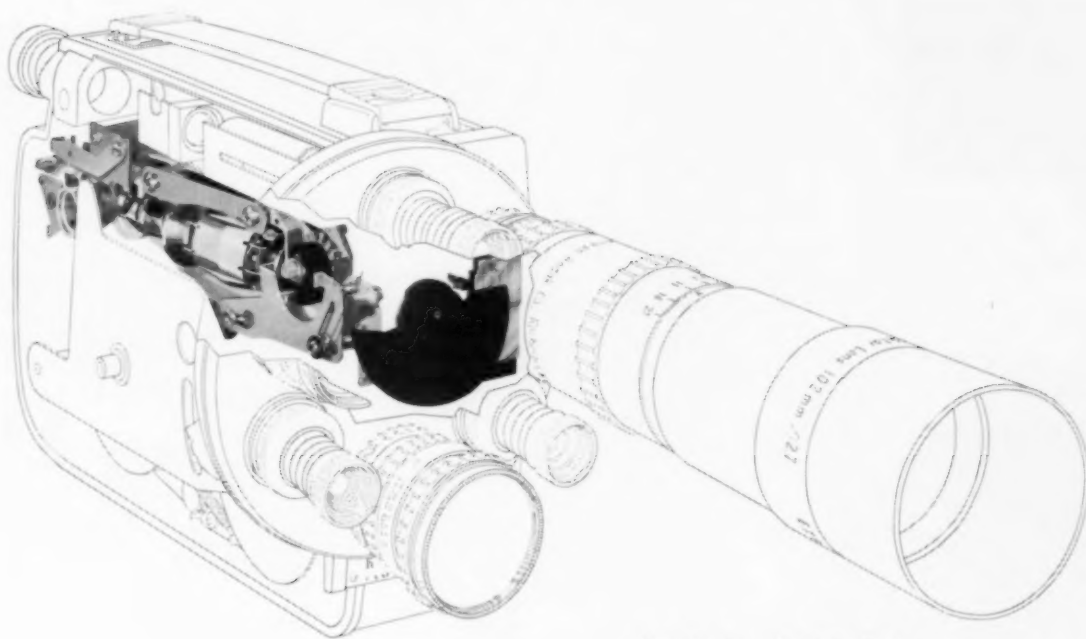
Silent Shutters

Word has been received of the death of several PSAers in the past month in addition to Pops Whitesell whose obituary is on another page.

Jan Akkerman, APSA, Honorary Representative for Holland and Belgium passed away on February 22nd after a long illness.

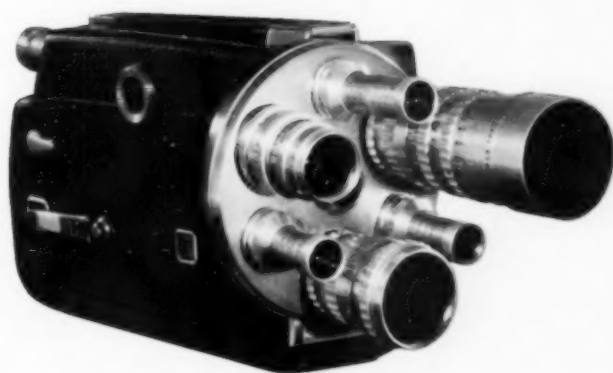
Claude L. Warnecke of Lexington, Ky., died suddenly three days earlier. He had been an active exhibitor and regional chairman for the salon workshops.

Our sympathy to the families of both.



STEADY IS THE WORD WHEN YOU HAVE A

CINE-KODAK **K-100** CAMERA



16mm Cine-Kodak K-100 Turret Camera with 15mm wide-angle, 25mm standard, and 63mm telephoto Ektar Lenses and matching viewfinder lenses.

The K-100 Turret Camera gives you:

- 40-foot film run on single winding
- Choice of seven superb Kodak Cine Ektar Lenses
- Telescopic viewfinders matched to lenses
- Provision for hand crank for fades and dissolves
- Easily accessible, simple-loading film gate
- Location for electric drive shaft

Ask your photo dealer to demonstrate this camera.

The Cine-Kodak K-100 Turret Camera with a 25mm f/1.9 Ektar Lens lists for \$337. K-100 single-lens model with f/1.9 Ektar Lens lists for \$299, accepts other lenses. If you prefer magazine loading, see the Cine-Kodak Royal Magazine Camera. Be sure to see the Kodascope Pageant Sound Projectors which match the K-100 for steadiness in projection. Most dealers offer convenient terms.

You can make steady movies with the 16mm Cine-Kodak K-100 Turret Camera because of unique precision mechanisms.

The key to the K-100's rock-steady pictures is the pulldown—the tiny steel claw that pulls the film into exact position. It's just above the shutter behind the telephoto lens. It is actuated by a V-groove cam which permits no play, no wear—assures precision spacing, precision timing.

Located next to the pulldown, the pressure plate keeps the film plane in corner-to-corner focus. And its pressure adjusts automatically to all filming speeds, 16 to 64 frames per second. There's no blur, no jump.

The K-100's governor is geared to the powerful prestressed spring drive. It maintains precise motor control.

Steady is truly the word for the K-100—and therefore the pictures it takes!

Prices are list and are subject to change without notice.

EASTMAN KODAK COMPANY
Rochester 4, N. Y.



Kodak
TRADE MARK

The swing

... and Kodak is right in there with a superb line of 35's, replete with built-in exposure meters, EVS, new rangefinder-viewfinder combinations, cross-linked scales, thumb-lever wind, and a multitude of other features in various combinations to fit your photographic needs and your budget, from a low \$26 on up. Your Kodak dealer is a complete one-stop shopping center for these fine Kodak 35mm Cameras. Check the line-up here, then pay him a visit.



KODAK RETINA IIIc CAMERA

50mm f/2 Retina Xenon C Lens, interchangeable with 80mm telephoto and 35mm wide-angle components. 10-speed shutter to 1/500 second. Accurate, sensitive, built-in exposure meter. Combined rangefinder-viewfinder. Single-stroke film advance, automatic shutter. \$175.00.



KODAK RETINA IIc CAMERA

50mm f/2.8 Retina Xenon Lens. Has all the outstanding features of the Retina IIIc except built-in exposure meter. \$132.00.



KODAK RETINA LENS SYSTEM

Left (2), 80mm f/4 Retina Longar Lens Component, \$80.00. Top (1), standard

50mm f/2 Retina Xenon C Lens Component. Below (3), Kodak Retina Curtar Lens Component, 35mm f/5.6, \$59.00. At right (A), fixed 3-element rear component and between-the-lens 10-speed Synchro-Compur Shutter. Many other accessories and attachments are available for Retina Cameras.



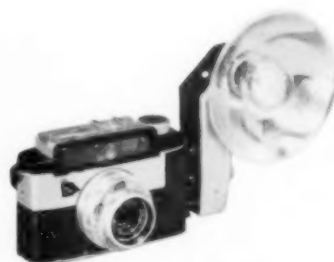
KODAK SIGNET 30 CAMERA

Kodak Ektanar Lens, 44mm f/2.8. 8-speed Kodak Synchro 250 Shutter to 1/250 second. Zone and scale focusing. 2½ feet to infinity. New projected field frame finder. No-thread film loading, single-stroke film advance, automatic leader windoff, automatic shutter setting. New EVS card exposure system. Cross-coupled shutter and lens opening scales. Provision for direct-fitting flash holder. \$55.00.



KODAK SIGNET 40 CAMERA

Combined rangefinder-viewfinder. 46mm f/3.5, Kodak Ektanon Lens. 8-speed Kodak Synchro 400 Shutter, to 1/400 second. Rapid lever film advance. Crank rewind. No-thread loading and Kodalite Super-M 40 Flashholder with 3- and 4-inch reflectors. \$62.50.



KODAK SIGNET 50 CAMERA

Same fine features as Signet 30, PLUS accurate built-in exposure meter that reads in EVS numbers, and Kodalite Super-M 4 Flashholder with 3- and 4-inch reflectors. \$82.50.



KODAK PONY II CAMERA

7 EVS exposure cards. 44mm f/3.9 Kodak Anaston Lens, Lumenized. Flash synchronized. Double-exposure prevention. Eye-level finder. Zone and scale focusing. \$26.75.



KODAK PONY IV CAMERA

44mm f/3.5 Anaston Lens, Lumenized. Zone and scale focusing 2½-inch. Built-in adapter ring. 7 EVS cards. Double-exposure prevention. Flash synchronized. 5-shutter speeds to 1/250 second. \$39.95.

is to 35 . . .

Here we go again . . .

Do you have everything you need to begin the new sunshine season properly?

Filters come to mind first. After all, they're among photography's most basic tools. Your dealer has filters in all sizes and hues, for black-and-white or color. And he has adapter rings and lens hoods to fit filters to almost any camera.



Chances are you already have the useful K2 (yellow). It produces nice clouds. But if you want something *really* spectacular, get a Kodak Wratten A Filter (red) and Kodak Infrared Film. It's a combination most photographers never get around to trying, which is a shame because the results can be absolutely stunning.

To get exactly the reverse effect, try the blue Kodak Wratten C5 Filter which adds a romantic haze to the atmosphere when used appropriately.

You can improve many an outdoor portrait with the Kodak Wratten X1 Filter which darkens the sky without lightening skin tones.

And nothing deals with annoying reflections on windows, water, or other reflective surfaces quite so neatly as Kodak Pola-Screen. A good investment for the color photographer, too.

Getting down to "cases," your camera should have one to protect it from dirt and damage. A case in point is the one for the new Kodak Signet 30 and 50 Cameras . . . a steel shell and crushproof composition insert covered with lustrous mahogany leather, and lined with maroon corduroy. Other Kodak camera carrying cases are designed and fabricated with equal care and attention to appearance. Your dealer carries them, or can order.

One of the most useful and deluxe gadget bags to hit the pike in many a season is the beautiful Kodak Contour Bag. Until recently you could get it only as part of the deluxe Kodak Retina IIIc or IIc Camera Outfit (just about the handsomest outfit money can buy).

The Contour Bag fits snugly against your side, has a comfortable foam rubber pad on the shoulder strap, pockets for film, filters, flash bulbs, and plenty of room for most still or movie cameras. \$34.50 list at your dealer's.

For color close-ups of flowers, insects, and the like, your dealer has the Kodak Close-Up Kit. It includes a bracket and field frame that accurately frames the area of coverage at seven inches, plus Series 5 Portra Lens 5+ and Adapter Ring, and special close-up flashguards that cut flash illumination to the correct level. \$19.50.

Master of all you survey

One of the most important developments in recent years is Kodak Panalure Paper. Because, with Panalure, the negative-positive system of color photography gains new versatility.

Many professionals are now shooting their portraits on Kodacolor Film or Kodak Ektacolor Film. From this one negative they give pleased patrons Type C prints in full, natural color in addition to the handsome black-and-whites they normally get.

This is where Kodak Panalure Paper comes in. "Normal" b&w papers are either color-blind or orthochromatic. But a color negative carries the scene in its original balance. Hence, you need a panchromatic paper to print a color negative for the same reason you use pan film—to register about the same "color" sensitivity as the eye.

With panchromatic Panalure Paper you're sure of maintaining the correct tonal relationship. And you can add your own controls—such as a Kodak Wratten A Filter (red) during printing, to accentuate the clouds. Same principle as using filters outdoors with pan film!

Your lab routine with Kodak Panalure Paper is different, but not tricky. You can work under a very dark, Series 10, safelight which allows limited inspection. Probably you'll prefer the trusty time and temperature method which, frankly, is what we recommend. Otherwise, you handle Panalure Paper just as you do any other black-and-white paper.

Sound good? Then run, don't walk, to your Kodak dealer's. He has Kodacolor Film for your camera—and fresh, new boxes of E surface, double-weight Kodak Panalure Paper for your enlarger.

Q and A

Q. What is the commonest cause of flash failure?

A. No flash bulbs. And we are *not* being funny. However, there *are* other factors, some of which will surprise you. For the full story on flash gremlins see page 53, *Kodak Data Book* on "Flash Technique," 50¢.

Q. Since I don't have time to obtain a college degree in chemistry, where can I learn about the chemistry of development, of fixing, of color processing, etc., outside the hallowed walls of ivy?

A. If you like technical talk talked in plain English, by all means read *Photo Chemistry in Black-and-White and Color Photography*, a book to be enjoyed by anyone who wants to know what really goes on in those tanks and trays. Its 124 illustrated pages cost just \$1.25.



Q. Where can the venturesome lensman get ideas and data for offbeat color pictures?

A. You'll find plenty of new fields to conquer—such as pictures from the air, in caves, underwater—along with practical how-to data, suggested in the Kodak booklet—*Adventures in Outdoor Color Slides*. It discusses putting the new look into "ordinary" subject matter, too, by controlling depth of field, using special close-up techniques, and the like. A buccaneer's bargain at 50¢ at your dealer's.

Q. Where can the inveterate experimenter find worth-while experiments to make, the kind that make good photographers better?

A. Perhaps you've wondered just what pictorial changes are created by varying the temperature of development, or time of development, or by neglecting agitation . . . Chapter 6 in the newly revised edition of *This is Photography* is all about development of films. Like other chapters in this useful book, it details many helpful experiments you can make to learn more about photography. A basic volume for any picturemaker's library, *This is Photography* is profusely illustrated, has color plates, hard covers, sells for just \$2.75.



Prices are list, include Federal Tax where applicable, and are subject to change without notice.

Kodak
TRADE MARK

EASTMAN KODAK COMPANY, Rochester 4, N. Y.



December Design

Modern design in concept. In color the white snow stands out beautifully from the blue sky reflection in the metal roof. The dormer clapboards are cherry red with slightly yellowing trim. The little icicle and the edge of snow on the roof of the dormer is an accent in contrasting white. This makes a pleasing color slide or print.

The Universal Film

Words, Pictures and Enthusiasm by Drake De Lanoy

*The bigger they come, the harder they fall.
How true, how true. The Author admits he needed his friends
who were so weak they shot only color and let someone
else do all the work (where have we heard that
one before?) but came the day he could do his dark-
room dabbling in color . . . then read what happened!*

A die-hard, stubborn, vehement, lazy black and white picture taker—those are strong words but they are hardly enough to express how I had always felt about photography. Monochrome was the only answer. Many hours had been spent learning mediabrome, the enlarged transparency, the enlarged negative, ground glass work, the paper negative and other processes—because the writer believed strongly that some control method was necessary to put something of one's self into pictures and to be creative—to make photography really art! I made color slides, yes, but only for local competitions. These were never exhibited except in our own Newark International Salon. In other words, I was a Black and Whiter; signed, sealed and delivered. In fact, being somewhat of a needler, kidding was tossed at a lot of our color workers and particularly in the direction of some of my good friends who were raving about Type C color prints.

Then—last November came the Metropolitan Camera Clubs Council Jamboree. Don Nibbelink, FPSA, supersalesman admittedly, was one of the featured speakers—his talk was about Kodacolor film and Type C prints with scores of pictures to back up his claims. My ears perked up, curiosity and intrigue stirred the normally torpid adrenal glands and I started to think seriously about this new (to me) Kodacolor negative material. Was I missing the boat? Was I being just plain stubborn? Sticking to black and white—after all, this world of ours progresses daily, and I didn't want to be left out in the cold. So came research—I went back through the PSA Journals and found Don's article after his Denver lecture—all well and good—it sounded too easy. After all, I had heard via the grapevine that "this color business" was terribly difficult, terribly expensive, and sometimes, I thought, just plain terrible.

I think stubbornly more to prove to myself that black and white was better than anything else, I took the plunge. Bought a film developer kit (C22), 8 x 10 paper and one package of 14 x 17. Thirteen filters: 2B, CC5, 10, 20, 30, 40, 50 M; CC5, 10, 20, 30, 40, 50 Y. My next problem was that I did not have any Kodacolor negatives. I am a firm believer that one has to be in the proper frame of mind to capture these elusive pictures—so I worked hard on the first two rolls—one of which was wholly of uncooperative seagulls, mostly unsharp or full of motion. Better luck with the second roll. The film was developed per instructions on the C-22 kit.

I now had working material—so on Friday evening I mixed the Type C chemicals (P122) with great care—gang-proofed my first two rolls of Kodacolor. Of course, you cannot see the true color until the paper is dry, so I burned the midnight oil and dried my two 8 x 10 sheets of proofs. To me they looked wonderful—after all, they were color, there was an image on the paper, the exposures and color looked fairly uniform. I was really eager to begin bright and early Saturday morning on a 14 x 17 salon (?) print. . . .

I chose four of the contact prints and began making tests with the basic filter pack—drat the time it takes the prints to dry—I was eager and impatient. My first



Reflections, Reflections, Reflections

Is almost high contrast in the rectangular bottom area—the direct picture. The rest is reflection. This appears better in color because of the change in shading in the sky area which in black and white looks almost like film developer stains.

proofs were related to printing time and density—with these dry and before me, how did my creations stack up as to color balance? Using my own judgment and the indispensable Color Cook-Book of Eastman Kodak, I juggled the CC filters until I reached a pleasing rendition for each one and by Sunday evening, I had four prints which I firmly believe to be of salon quality. When I put them in 30 foot candles of light, they became brilliant and luminous—all the glorious colors came to life. One of the biggest thrills of my life was when I printed my first Black and White negative at age ten or twelve—but I got a much bigger thrill viewing my first Type C print.

Was I lucky? Did I waste paper? I don't think any more luck was involved than in making a good monochrome. As to paper, NO, because of the initial higher cost, one handles the materials with more care and affection, thinks a little harder, keeps records and so my waste basket is empty.

The following weekend, more of the same—with gratifying results—what had happened to my black and white drive? A little sheepishly I began to think of all the people I had needled, the claims I had made about black and white as the only creative medium. Actually, I did not want to give up monochrome

photography, because certainly some pictures are better in that medium. So once again, to prove to myself—I tried using one of these Kodacolor negatives, printed it on Kodak Polycontrast paper (Panalure was not then available), developed in strong Selectol and what results!! The black and white print had all and more brilliance than a great many of my so-called successful salon prints. Once again, the wheels began to turn in my head—is this really a complete and UNIVERSAL medium? I *know* that it is—now that Panalure paper is on the market, I have made many excellent monochrome exhibition prints with it and find that the print quality that can be attained is fabulous. The paper tones well in brown, selenium or 3 solution gold chloride. Make a monochrome print and a Type C print from the same Kodacolor negative. Put them side by side, judge for yourself, and choose *your* medium—but why not be versatile and employ both? You certainly have a color sense or you wouldn't be a photographer in the first place—you certainly like darkroom work or you wouldn't be making black and white prints. Why not go the extra step at little expense and work in color as well as black and white?

Now, as stated, my objection to color was that it was strictly snapshotting but I find the creative possibilities of Type C are fantastic—prints can be made from the same negative anywhere from a warm red-

dish cast, through the yellows and into the blues, even green if it is pleasing to the maker. Prints may be burned in, held back, dodged, flashed. In addition, color can be changed locally when making the print by dodging with a CC filter. Color can be added to an entire print, or locally, by applying flexichrome dyes to the print itself. Dyes such as Webster photocolors can be applied to the negative in the same manner that new coccine is used for black and white, thus adding color, highlights or neutralizing color locally or in a general way. Ground glass may be used with the negatives, doing pencil work or chalk work in color rather than in lead pencil and black chalk as has been done so successfully by many black and white salon exhibitors. Enlarged transparencies may be made by using Ektacolor transparency material (Print Film) and new enlarged negatives may be made by using Ektacolor negative material (Type S). In other words, virtually everything that can be done in black and white in a creative way may be done in color only more so. In addition to this, many of the tricks used by successful color slide makers can be employed. Derivations can be made, bas relief, screen effects can be created and, of course, the good old standby, reticulation, can be used.

Once again, thinking *universally*—still wishing to keep up something of a color slide record locally—why not copy those luscious Type C prints on positive

Type C Prints from Kodacolor Negative Material

TITLE	
Date	<u>SECOND TEST PRINT</u>
Paper Code	Paper Code
Height "	Size
Gang Proof 8 x 10 Time	Height "
Stop	Stop
Filterpak	Time
	Filterpak
	Comments
<u>FIRST TEST PRINT</u>	
Paper Code	
Size (Finished Print)	
Height "	
Stop	<u>FINAL PRINT</u>
Time	Paper Code
Filterpak	Size
Estimated Correction	Height "
	Stop
Actual Correction	Time
	Filterpak

Read Don Nibbelink's article in PSA Journal, October, 1956. Obtain and study Kodak Professional Notes "Keys to Color Printing". Follow directions in paper package carefully. Follow directions in P122 Developer package carefully. Buy paper (as much as possible) of the same emulsion number. Paper varies a little from one emulsion to another. Be prepared to change filter pack somewhat for each negative. This may be necessary because the color balance of each one may vary slightly but it is done mostly for creative effects.

Contact print all negatives using enlarger light and filter pack, with enlarger at height at which average-size negative used will produce (with normal cropping) the print of desired dimensions. Place a ruler on the enlarger so that the height at which the lens is from the baseboard may be accurately measured. Thus, if contact prints are perfect, enlargement may be made with the same density and color rendition at the same height used for contacts.

Use your filters in the optical system if at all possible rather than below the lens. Buy only the minimum number of CC filters. The new CP filters now on the market are, I believe, more durable than CC and are available in larger sizes to fit the enlargers that have color heads. Most enlargers not equipped for color can be adapted by any good metal worker.

Keep records of your every step—thus saving much time and headache. This is a sample of the one I use—at left—it can be improved I am sure.

Discussions with more experienced Type C workers indicate white light method of printing better for amateur work than the tri-color method.

Color of prints may be seen before drying by placing them in a tray of Kodak Rapid Fix undiluted after Step 5, just before the 8 minute wash. If this is done, prints should be washed 16 minutes.

Drying prints—I ferrotypes hot because of increased speed in drying—always anxious to see results.

Mounting prints—Dry mounting tissue with a slightly cooler than normal temperature. I heat my press until the indicator light flashes on, then let cool 1 to 2 minutes.

color film for projection?

Just imagine being able to correct your color slides by retouching on an 8 x 10 or 14 x 17 print rather than struggling with dyes on 35mm film. Keep in mind that you can maintain contrast, increase or decrease it at will by the method used for copying.

Thus, you have accomplished three steps with but one negative—ONE CAMERA—bringing to mind another most important thought—when out taking pictures, I have always been annoyed at having to carry two cameras—one for black and white and one for color. *JUST PLAIN LAZY.* Then, too, they get heavy and destroy our interest and esthetic sense of beauty. How can we think about beautiful creative photography burdened down like a South American pack mule. Shoulders get tired, feet ache, temper becomes short—all ruining our thinking. Therefore, one camera with the UNIVERSAL film, helps to solve the physical handicaps in our approach to pictures. As in black and white, the negatives can be developed immediately which is important for those of us who cannot wait for the little boxes to be returned from the processor. We know our results the day we take the picture (provided there is strength enough left in the old bones after that field trip to develop the film). Judgment of color negatives comes with experience, the same as in black and white, so pictures can actually be visualized immediately as soon as the negative is dry.

Notes and Hints by an Ex (Almost) Black and White Photographer

Expose Kodacolor film as suggested in instructions or use a meter (ASA 32). Use an 85C Filter outdoors—an 82A filter for photofloods—no filter for flash as the film is balanced to this light. Filters are not essential but tend to keep the filter pack in average balance. Always give full exposure. Good negatives will result with as much as two stops overexposure, but $\frac{1}{2}$ stop under can ruin the result. Give full exposure and slight overdevelopment for snow scenes and portraits.

Develop—Follow directions which come with C22 kits (I recommend the 2 pint size). If this is done, the development of Kodacolor film is easy—it is strictly a time and temperature process in a tank and actually takes less time than monochrome considering there is no final half-hour wash. The only critical factor is the temperature of the first bath—the developer.

Black and White Prints from Kodacolor Negative Material

Use Panalure paper following manufacturer's instructions. Print and develop in total darkness rather than install a new safelight. Speed of paper is relative to Type C—very fast. Tonal control can be accomplished via your CC filters (See John Fish's article in PSA Journal, February 1958). Gain density by longer exposure rather than attempted overdevelopment.

Color Slides from Type C Prints

Preferably one mounted absolutely flat—copy with two lights at 45° angle. I use strobe flash. Use your favorite film (Kodachrome, Ektachrome, Anscochrome). I use Ektachrome,



Shining Through

Indicates both the latitude of Kodacolor film and Panalure paper. It would be almost impossible to obtain this with black and white materials because of the problem of shooting directly into the sun.

16 exposures on 120 film, masked to 35mm, thus using one camera for all operations. Then, too, I develop my own Ektachrome for immediate visualization. Believe electronic flash light for copying to be best. Direct light increases or maintains contrast. Bounce light tends to reduce contrast. Be sure to use a pure white board for bouncing light or you will change your color.

Summarizing my findings, I think this new approach to pictures will stimulate the black and white dark room workers—It will bring back to the fold many of our old time fine photographers. It will get the better color workers into the darkroom in self defense—they will have to learn to make prints. So don't wait for anything better—this is it. One of my good friends, who is the only professional to receive his Master's Degree in PPofA in color alone, has been a student of color photography for 25 years. He has made literally thousands of carbos and dye transfers. He says Type C is the best and easiest yet. Isn't this enough for you?

Let's get started mixing those chemicals!!

(Ed. Note—Drake began his color print salon record with the Third Newark International—four prints accepted—two of which were Honorable Mentions. In the Color Slide Division, "December Design" copied from a Type C print received Honorable Mention and the same score as the Type C print. Two of his black and white prints made from Kodacolor negatives received top awards in the MCCC monthly competitions.)



Careful choice of viewpoint and lighting gives the pond lilies a plastic quality.

Longwood Gardens of the Longwood Foundation, Inc., founded by Pierre S. du Pont, has long been a Mecca for garden lovers and photographers from all parts of the world. Longwood, one of the nation's great horticultural showplaces, is located in the historically rich Brandywine Valley of Chester County, Pennsylvania. The extensive conservatories house one of the greatest collections of plants from all corners of the world. The Longwood collection of plants is unique in that all the show plants are represented as well as some of the more unusual plants of botanical interest. Visitors are always assured of seeing a large floral display artistically arranged as well as many plants of an unusual nature.

The strains of a giant organ, housed in the Ballroom adjoining the conservatory, add to the inspiration of the visitor.

Photographically, besides the general vista shots, the conservatory gives excellent opportunities for closeup photography of the many plants and blooms. Included is an outstanding orchid and tropical plant collection which offers many good photographic possibilities. Color film is a must, and a tripod is recommended. Flash equipment may also be helpful.

The outdoor gardens are extensive. Included is the world-famous Longwood Fountain Garden, Open Air Theatre, Italian Water Garden, flower gardens and

Photographing Longwood Gardens

By Gottlieb Hampfler, FPSA

Photos by the Author



Ample opportunities for close-up work.

newly constructed lily ponds. The lily pools present many opportunities for both closeup and general photography. Colorful tropical waterlilies are always popular subjects and many interesting pictures can be made of leaf patterns and blooms.

The flower gardens are always colorful, and the Italian Water Garden is a wonderful spot for pictures of splashing fountains in blue-tiled pools. The Fountain Garden shows a strong influence of the Old World in that it strongly resembles those at Versailles, France. The cut stone in this garden is Italian and contains many fine cut masks, statues and other decorations. Fountains are all contained in boxwood-lined canals that run throughout this garden. During the day it is possible to make many interesting shots of these fountains. It is good to try both side and back lighting when photographing here. The contra-lighted shots give a feeling of liquid light.

The night color display of these fountains is one of spectacular beauty and is viewed from a large patio in front of the greenhouses. Visitors are also welcome to walk through the garden to view these fountains. This is especially advisable for the photographer who may want to photograph the fountains at close range for interesting patterns.

During the display many different types of sprays are used. Some are fan shaped, some resemble pea-

cock tails, some are diffused and some surge straight up into the air to a height of 130 ft. like mighty pillars. At times, to add delicacy to the sight, air is injected into the streams of water to break the spray into clouds of mist.

The fountains are controlled from an operating room facing the fountain garden. The operator paints the fountains with light by pressing different switches, creating a kaleidoscopic effect. By manipulating red, blue, green, amber and white, he can obtain all colors of the rainbow from vivid to pastel shades. The formations of the fountains are also changed from the switch-board during the display.

When photographing these fountains at night, a tripod is a necessity. When using a color film with an Exposure Index of 10 ASA the exposure runs from 15 to 20 seconds and over at F 5.6. Tungsten film is a must.

The Trustees and the Director of Longwood Gardens have kindly consented to have the Photographic Society of America visit Longwood Gardens on Tuesday, September 30, 1958, on a photographic pre-convention outing. Our host will be the Delaware Camera



These cascade chrysanthemums may not be in bloom at Convention time, but there are blooms all through the year indoors and out at Longwood Gardens.

Club, members of which will help our members select the best photographic locations.

The night display of the electric fountains will be the climax to the visit, and every opportunity will be given for photography.

Backlighting fountains
by day, colored jets
by night, from little
squirts to hundred-foot
spires, clear or misty,
always changing.





Silhouette

Wm. Berriel

PHOTO MAXIMA

By Hope Sanders



Logging—North Carolina

Clemens Kalischer

Auction In Connecticut

Samuel P. Haberman



Photographers who specialize in imaginative and experimental work have until now had little opportunity to have their prints accepted in an exhibition. There is a definite need for a new kind of salon—a salon of today, not yesterday. The work of the photo-journalist and of the scientific photographer is now rarely seen in salons; their field of recognition is limited. They seldom seem to be able to join the arts.

PHOTO MAXIMA embodies the best from every field of photography. Sponsored by the Pictorial Division of PSA, this fascinating innovation—the first international small print exhibition in book form—has already earned the approval and in many cases the enthusiasm of those who have seen it. As all entrants interested in the project knew from the very beginning, the accepted prints were not destined to be hung in a salon, but to be reproduced in a book: 8x10s, or smaller, were all that was needed. It is no longer necessary to drag out those gigantic trays and great big unmanageable sheets of paper—at least not to enter your work for PHOTO MAXIMA. The substantial economies thus possible to enjoy, both in cash outlay and in actual time consumed, are an important factor in contributing to the fast-growing popularity of this new idea. There is no further need to spend interminable hours spotting those 16x20 monsters, so why aggravate yourself unnecessarily—why rush the ulcers? (You'll have them sooner or later, anyway, if you're an American: we are noted the world over for this particular accomplishment.) I use the word "monsters" not in any attempt to belittle the quality of the pictures themselves: it's just that after you finish spotting a 16x20, even your best print begins to look like a monster to you.

Getting back to PHOTO MAXIMA (copies of which are still available by sending a check for \$1.60—or, for orders from abroad, \$1.75—to 322 West 71st Street, New York City 23, New York, U. S. A.), it contains reproductions of 108 prints, the finest from many lands. The variety is fantastic, the quality terrific: this salon, which envelops the purist, the pictorialist, the documentary, the photo-journalist, the scientific, the abstract and the experimental, puts its main emphasis on originality and imagination. Comments accompany each picture, in the native language of its maker: translations into English are given in the back of the book. Technical data about each print, and the name and address of every contributor, are also given—features not usually existing in exhibitions. The pictures were selected from more than 1,200 by a panel of judges consisting of



Zig Zag

Clarence E. Homan

Jacob Deschin, FPSA, FRPS; Otto Litzel, APSA, ARPS; and Hope Sanders, Director of PHOTO MAXIMA. They came from all parts of this country—including Hawaii—and from Canada, Mexico, China, India, Italy and France. In a recent issue of Cue Magazine, its Editor, in speaking of PHOTO MAXIMA, said, "The photos are of breathtaking beauty and originality, some of the best I've seen anywhere." Articles on PHOTO MAXIMA have been released by both the Associated Press and the International News Service.

For thousands of American military and diplomatic personnel who are periodically shifted from Berlin to Baghdad, or from Johannesburg to Tokyo, this can easily be developed into a precious link with the homeland: in surroundings amazingly strange and picturesque to them, there are frequent opportunities to capture with a camera lens wonderful shots, to which the native photographer might well be completely oblivious. To the photographer living in Alaska, or Iceland, or Haiti, or Madagascar, who may never have seen an important salon, this project offers undreamt-of possibilities in artistic achievement, with the ultimate goal of having his work seen by other photographers all over the world. To every resident of tiny remote settlements in every country this represents an unexpected chance to have his talent recognized by some receptive agency or individual in some foreign city, many thousands of miles away. For all of these people, PHOTO MAXIMA can be, quite literally, the gateway to a new world.

Editor's Note: Photo Maxima will not be reprinted. This is your last chance to get a copy of this "salon in a book" so we suggest you act now before the supply is completely exhausted.



Between The Leaves

Otto Litzel



Allen Stimson, originator of Photo Maxima; Hope Sanders, Director of PM and Otto Litzel, one of the judges discuss the preparations for judging.

Isabelle

Helena Kolda



Beauty Is Where You Find It, and It's Everywhere

On the way over to the Hollenden Hotel I thought that the day itself reflected the mood of the times.

The clouds were low, bleak, gray and black. The wind whipped chillingly from all sides. The drizzle was half rain and half snow, as if nature hadn't quite made up her mind which way to go, again somehow mirroring the condition of the world among men.

My mind was filled with the swirl of events. A few moments ago I had stood at Dean Wilder's desk in The Press office as the assistant managing editor was appraising for Page One display purposes the relative values of the torrent of news.

Khrushchev and Eisenhower, Vanguard and sputniks, violence in the Middle East, Peron fleeing revolt-ridden Venezuela, Campanella's broken neck, the exchange of cultural potentials between the Soviets and ourselves, and, against all of this, bright items that tended to lift men's spirits and redeem faith in one another—all being ticked out over wires, brought together by experienced newsgatherers at home and abroad.

At Ninth and Superior, awaiting the sign to signal "Walk," the people seemed to brace themselves not so much against the traffic as the wayward elements. The sign turned. People moved in all directions—further accentuating the mood of the moment.

I was a little late for the meeting. The members of the Exchange Club were already seated around their tables. They, too, were exchanging the fragments of world and local news—Governor O'Neill's heart attack, and would he, or someone else, run for governor; the problem of education, led by Ralph Crow; the tax chaos, commented upon by Leonard Fuerst, and many other subjects, all threads in the current pattern of today's accelerated living, and problems.

Bill Burger rose to talk. At one end of the room was a screen. At the speakers' table was a projector.

Bill is retired. For many years he was plant superintendent of Warner & Swasey. In this capacity he supervised the grinding of sensitive lenses for telescopes and microscopes. It was rather ironic, I thought, as Bill stood there, that he was himself required to wear strong-lensed glasses, to overcome the effect of a cataract operation on his eyes.

Into the big room quietly there came peace, and serenity, and beauty, and a sense of the perpetual. Bill was throwing on the screen at the other end of the room, of all things, pictures of wild flowers, in the middle of a business day, with busy men gathered from all industries and professions.

For taking pictures of wild flowers has been a lifetime hobby of Bill and Della Burger of 2971 Brighton Rd., Shaker Heights. Bill was pointing out that wild flowers were gradually disappearing in the northern Ohio region as the metropolitan community extended, as freeways and turnpikes took over valleys, and mounds, and streams.

The room was quiet. Not even the breathing of the men could be heard. Somehow a great soft peace settled over everyone present. The problems of the outer world were shut out of this darkened room, in which only the beautiful images of nature's infinite flowers were visible.

Each of the men present wore polaroid glasses. They looked like spacemen just alighted from another planet. But these were three-dimension slides. These slides showed not only the beauty but the depth of nature's most brilliant wild flowers, and the fragile, sensitive buds, as well.

For many years Bill and Della Burger trooped through the woods and the meadows, up and down valleys, and

in the soft, quiet secluded places where nature sequesters its ultimate beauties.

Sometimes they had to wear boots, lie flat on the ground to photograph the tiny shoots, watch patiently for days and search tediously for weeks to get one flower.

The appearances of people are so often deceiving. To look at Bill Burger after a lifetime of business one would not guess that he would be interested in the delicate world of flowers. One would not guess he is nationally famous for his wild-flower pictures.

His features are rather sharp, and the lines of his face, from many business problems and perhaps concerns, tend to be deep and pronounced. But about his eyes, and the relaxed contour of his face, there are the revealing signs. It is plain that here is a man of contrasts, a man who can shut out the world of problems, and live in the world of nature's beauties—and shift from one to the other with ease.

Bill is saying that the Metropolitan Park valleys are perhaps one of the last great areas for wild flowers in the country—at least for variety and beauty.

There are, he said, something like 130 varieties, and nature brings them into being mostly during the months of April and May. They cannot always be seen quickly by the eye, however, since they are hidden away at the trunk of trees, under rocks, and in crevices, and modestly sheltered from view where only the gentle rays of the sun and the soft drenching of rain reach them.

From this business-etched plant superintendent's voice came such delicately-syllabled words as twin leaf, anemone, bluebells, bishop's cap, wild columbine, Dutchman's breeches, cowslip, yellow lady's slipper, dog-tooth violets. His pictures gave a glow and beauty even to the flower so brutally called the "skunk cabbage."

Somehow it seemed incongruous to be in this peace-filled room of flowers and beauty, and knowing, that, a few feet outside, was a world of reality teeming with the epochal challenges of outer space, military supremacy, economic adjustments, presidential and congressional politics, and a planet being dwarfed to almost a single neighborhood by man's genius for conquering time and space.

The last slide was shown. Its beauty lingered on. The lights were turned up. The assembled businessmen got their belongings. They stepped out into the street.

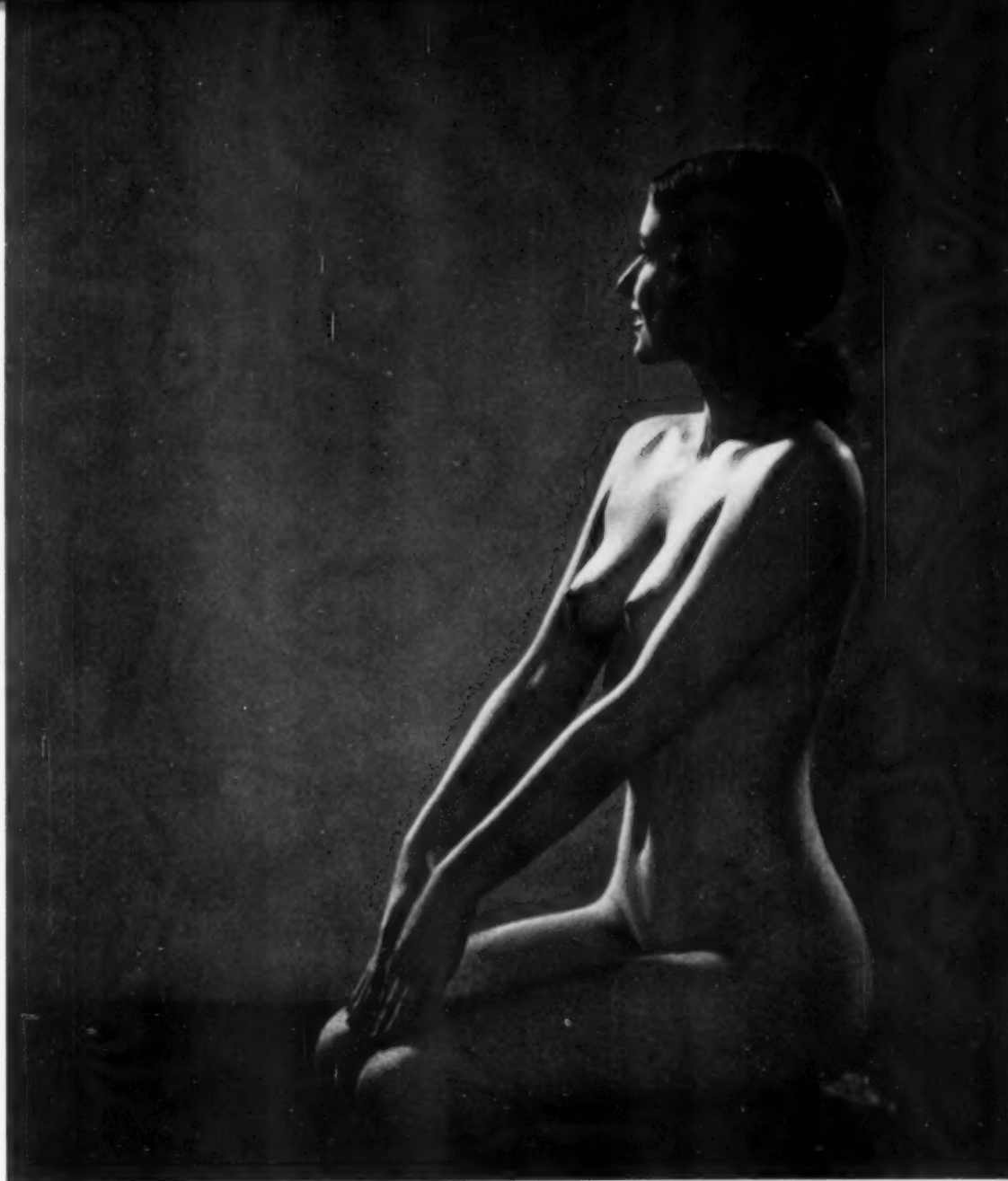
The sun had come out. The wind had subsided. The air was clear. The day itself now seemed to reflect more the mood of nature—as revealed in the darkened room—than the world of dislocation of hours before.

It suggested that if only man all over the planet Earth could somehow infuse himself with the poise, the stability, the serenity, even the strength of the wild flowers Bill Burger had shown on the screen during a pleasant noon-hour interlude, everything would be improved—and man's concerns, his worries, his apprehensions would seem less important, and, seeming less important, perhaps more lasting and sensible solutions could be brought to them.

—L. B. S.

"L.B.S." is the signature of Louis B. Seltzer, Editor of the CLEVELAND PRESS and considered to be one of the best editors and editorial writers of recent years. It is easy to see why. This gentle narrative, full of deep feeling, sensitive to the beauty unfolded before him by PSAer Bill Burger, and its relation to the complexities of world citizenship is a measure of the man. We are deeply grateful for his permission to reprint it from the editorial page of the PRESS for January 29, 1958.—db.

A Memorial Portfolio of photographs of the nude by



Cherio

P. H. Oelman

P. H. Oelman

Honorary Member and Fellow of the Photographic Society of America

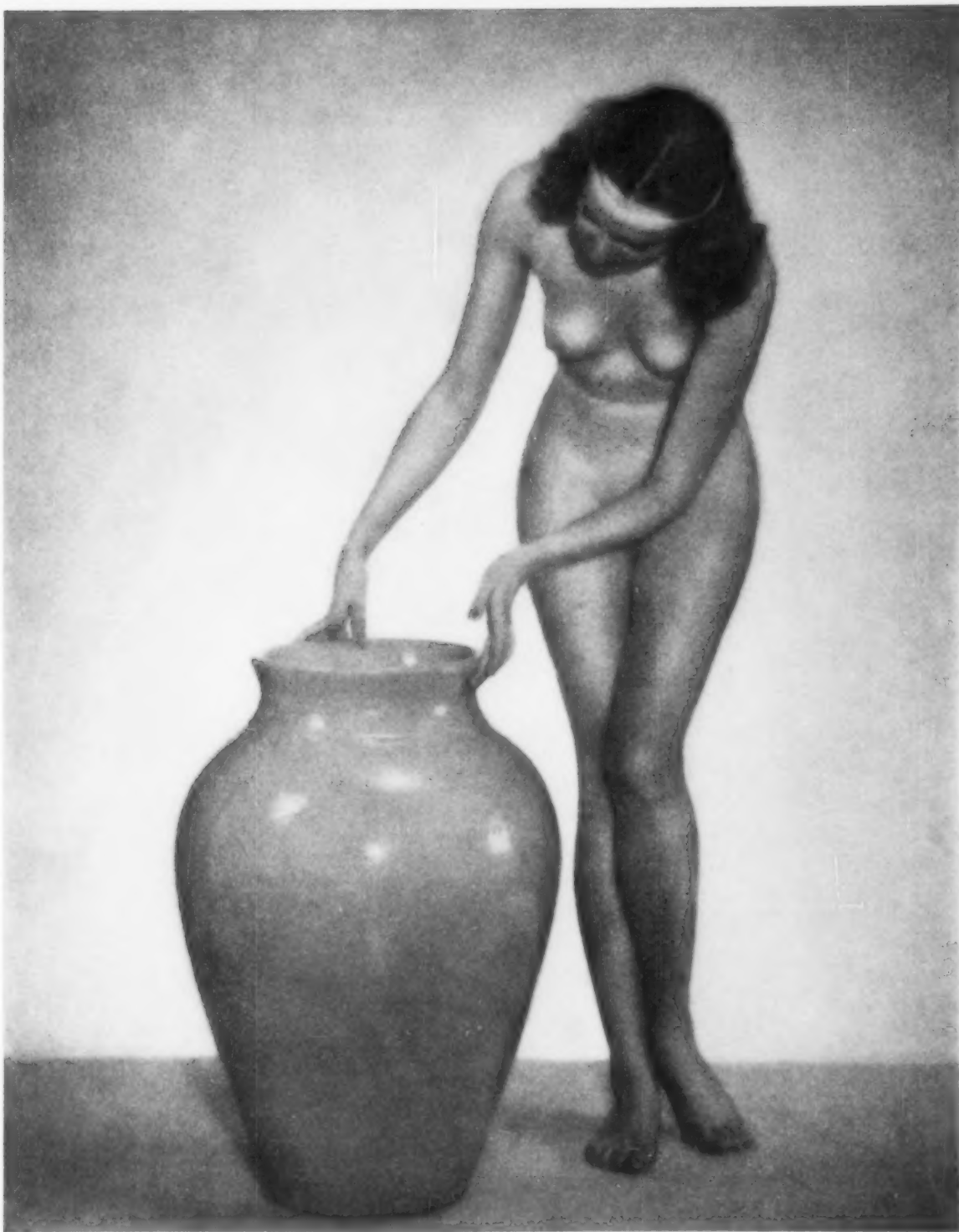
Artist, Photographer, Administrator



Modern Nymph

P. H. Oelman

Oelman Memorial Portfolio



Variations on the theme "Hogarth's Curve"

P. H. Oelman

Oelman Memorial Portfolio



Melodie

P. H. Oelman

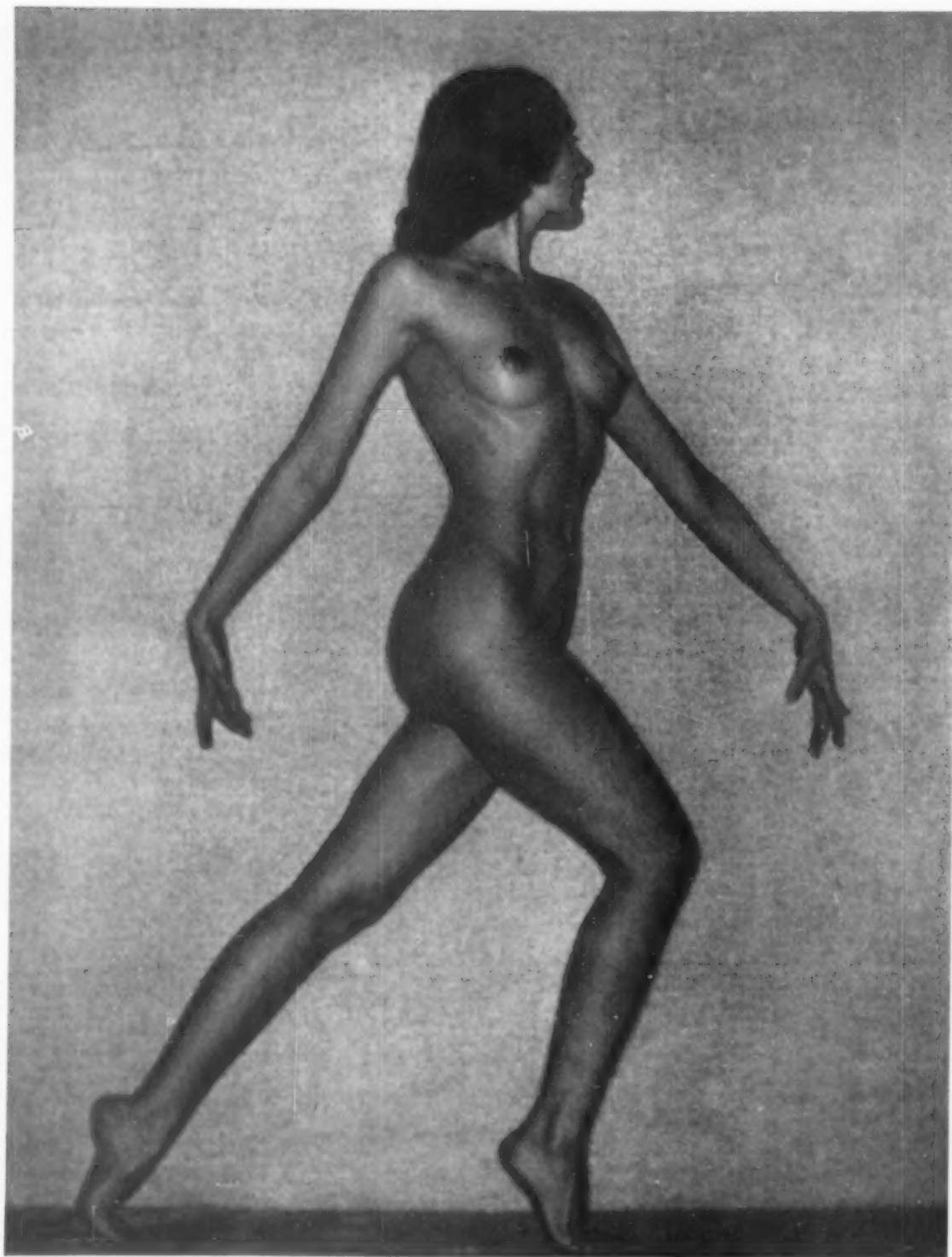
Oelman Memorial Portfolio



Aurora

P. H. Oelman

Oelman Memorial Portfolio



Etude

P. H. Oelman

Oelman Memorial Portfolio



Studio Window

P. H. Oelman

Several years ago "P. H." prepared two portfolios of his work, six prints in each. Four prints from each are shown in this collection. Mrs. Oelman has a few of the portfolios left which may be purchased

at \$10 each. There are also a few salon-size prints at the same price. You may write her, Mrs. P. H. Oelman, Hon. PSA, at 2505 Moorman Ave., Cincinnati 6, Ohio.



Arachne

P. H. Oelman

Oelman Memorial Portfolio

Don't Let Them Sleep

By Albert Bahcall

If you're in the habit of receiving loud and assorted snores, instead of rounds of applause from your audiences, it's high time you recognize the fact that your films are suffering from that highly contagious cinema disease known as "Film-fatigue". Sleeping, snoring, yawning, are all symptoms of poor filming we as filmmakers must learn to recognize and correct.

The only known cure for this vicious malady is to check our film carefully to make sure it has a snappy beginning, exciting main body, and a conclusive ending. It's easy to overlook the fact that all films *must* contain these 3 basic parts; and to omit one would be absolutely fatal.

Let's examine these 3 basic parts to determine their purpose in relationship to the film. It might seem basic to say that every film must have a start or beginning. Yet we all can recall films that because of poor beginnings, left us confused as to the starting action. It is only through a good beginning that we can properly introduce characters, set the mood or tempo of the story.

A faulty beginning or start will leave the audience guessing as to what the movie is all about. Unless the audience understands the initial situation thoroughly, it's ridiculous to move on to a more complex story line. The audience will either give up in disgust or become antagonistic toward the entire presentation. A good beginning reaches out grasping the audience by the throat and riveting their attention to the screen. It pulls them to the edge of their chairs and makes them cry for more.

Following the beginning is the main body. The main body presents the meat of the story. It develops the initial action and takes the audience directly into the center of the thought being communicated. Somewhere in the main body a climax or turning point is revealed as in the example, "Indians are storming the fort, ammunition is running low, casualties are running high, the wagon train gasps for survival, the wagon boss kisses his girl friend goodbye, when suddenly—and now the turning point, in the distance, the faint sounds of cavalry trumpets can be heard." Of course, the end of the story is just around the corner.

Switch Openings

Dick and Ada Bird in their highly entertaining film feature entitled "Bermudiana", shown at the PSA Convention in St. Louis, opened their film with shots of the bitter cold and snow of the Canadian Rockies. In these opening scenes, Dick and Ada trudge through

wearing heavy clothing and carrying their photographic gear.

It was so cold that even the audience of PSAers started to squirm in their seats. Dick attempted to set up his Cine Special, but one of the legs on his tripod won't properly seat in the snow. He digs down and lo and behold, up came a travel pamphlet on Bermuda—much to the delight of the audience. That completed the start of the film and brought us to the main body—SUNNY BERMUDA!

The end is what the name implies, it generally terminates the story and brings it to a prompt and complete conclusion. Let us for a moment examine the various types of endings on story films. There is the "surprise ending" commonly seen in the stories of O. Henry, and the television series of Alfred Hitchcock. Then there is the "and they lived happily ever after" ending. Everyone knew the way the story would work out from the opening scene, but it delights them to hear it again at the end. The third type of ending is the "TRAGIC ENDING" which leaves the audience on a low key and generally gasping for breath.

Prologues

Many times before the start of the film we have a pre-beginning, or prologue. The prologue in many instances makes for a smo-o-o-ther start, especially where the story is somewhat complex. The purpose of the prologue is either to tease the audience, or collect them altogether and start them thinking along a pre-designated line of thought. The prologue can be used most effectively to make complex stories easier to digest.

Prologues are sometimes accomplished by means of a narrator, as in the very famous television program "Dragnet". The opening scene is usually a longshot overlooking the City, and announcer declares, "This is the city", followed by several dissolves which eventually introduces you to Sgt. Friday, and the beginning of the story. Hollywood frequently uses the prologue in shooting action titles. Most of us have seen a squad car racing out of the police station with siren screaming. At this point the main title would go on the screen, and while the subsequent sub-titles and credits appear this squad car screeches to a stop in front of a man shot down on the pavement. By the time the titles have disappeared from the screen, you have completed your orientation and are ready for the commencement or beginning of the story.

Just as we have a prologue at the beginning, we sometimes use an epilogue following the end. It is



From Photo Maxima

Svengali
Ted Hall

nothing more than an end clarifier. Its most common use is to explain complicated endings. For example, the victorious white army has run its victor's flag up to the top of the castle, and the story-teller announces, "And for the next four hundred years peace reined in the tiny country of Asberia".

You no doubt recall television thrillers where after the criminal confesses the crime, the announcer says, "And in a moment the results of the trial". Even in fairy tales as the prince and princess ride off happily together, one hears the words, "And they lived happily ever after".

So now in substance we have a prologue, start, main body, ending and epilogue. If we were to visualize each of these parts as separate boxcars sitting on a railroad track, we need something to couple them all together so that they pull in the same direction. That coupler is the plot. A plot is the main theme of the story, it's a continuous unbroken line that runs through all of these basic elements, and is present both in drama and in travelogues alike.

While our hero has his problem convincing his dream girl and her inconsiderate father that he loves his daughter for herself and not her money; his friend falls over milk bottles and smashes his 1930 Model T into the family's new Cadillac.

The end finds our hero marrying his girl in the main drawing room, while Hugo, his pal, marries the maid in the kitchen.

Plots and Sub-plots

The world's most famous, and certainly most used plot is the following—"Boy meets Girl", "Boy falls in love with Girl", "Boy marries Girl." Examining this simple plot closely we find our beginning—"Boy meets Girl", which exposes the audience to the situation. The main body is the falling in love while the end follows in due course, he marries her.

In most Hollywood productions we find included with the main plot, a sub-plot. This is nothing more than another complete story, but is subordinated to the main story line. One of its purposes is to provide comic relief to an otherwise serious main story. For example—our original boy, a good hard working honest lad, falls in love with an heiress, while his friend, a good natured boob meets the maid.

Go to it!

Now that you have the basic elements of a good film, make sure each unit best sets forth that portion of your idea you want presented. Do not make a film that has nothing to say. Fancy titles, new screen dimensions or elaborate sound tracks will not camouflage the fact that you as a photographer are speechless.

In planning scenarios don't work without a script. Scripts give your actors an opportunity to know exactly what is expected of them in each particular scene. The script need not necessarily be the conventional written script, but can be a picture story showing in simple stick figures what every scene is like, and what its relationship is to other scenes.

Larry Sherwood, APSA, at the recent St. Louis convention said "Never have so many filmed the same thing, under the same circumstances, so repeatedly." Be original!!—Try new camera angles, be conscious of actors and locations, watch your lighting, be sure that it reflects the proper mood. By all means use only such makeup as will heighten and complement your production.

Shoot sufficient footage of interesting things and later on the editing boards, cut out the uninteresting and incomplete sequences.

If you'll keep these few things in mind, you cannot help but improve your movie endeavors, and—**KEEP YOUR AUDIENCE AWAKE!**

Editor's Note: If you find that following these suggestions keeps your audience awake, you can restore their sleepiness with long scenes, no movement, little action, no editing. This applies to story films, travelogs, documentaries et al. Never use titles or sound, either. They'll have to stay awake to read or listen. A sure-fire sleeper is half a reel of a toddler reaching for the lens.

Good Prints—Poor Lettering

By Sten T. Anderson, FPSA

Visit any of the photographic salons, either local or international, what is it that stabs you in the eye, fine prints spoiled by poor lettering! Perhaps I am too sensitive about this, for the reason that I have been engaged in drafting room work for many years and have done all sorts of mechanical, architectural and engineering types of lettering. Honestly how many of you have stopped to look at a fine print and then lowered your opinion of it by reason of the poor lettering shown in the title? Lettering which may have been hard to read, shaky, too prominent or incongruous.

Granted that such is your reaction—then what must a judge think of your efforts? It is definitely one of the things that contribute or detract from the print fully as much as the effort in producing the fine print, all should be harmonious. Why spend hours in making a print only to ruin its effect by poor lettering without regard to appropriateness, style or execution? The viewing public will notice this much quicker than a flaw in the print or process and with this disturbing factor in the background of his mind, will undervalue the entire effort. My own reaction and advice is that if you cannot letter well, or will not take time to make a neat job of it, better leave it off entirely or place it on the reverse side of the mount.

None of us are born good letterers but all of us can acquire the knack of doing a neat job of it by applying ourselves to the task.

Takes Practice

To produce good legible lettering one should practise almost daily on letter forms. Guide lines should always be used in all practise exercises to develop uniformity and sense of proportion. Spacing of letters should be such that each word would seem to be a complete unit. You may adopt either slanting or vertical letters, whichever may seem easiest to handle, but always strive for uniformity in your letters.

In ruling your practise sheets, it is well to indicate the slant or verticals, so that you may strive to approach these guides and maintain an overall uniform appearance. After a short time of such adherence to these guide lines you will acquire the sense of correct inclination and will be able to eliminate them entirely. For slanted letters adopt a slope of 2 units horizontally to 7 units vertically. This will give a pleasing letter

with seeming stability, where any further inclination would give the effect of tipping over.

Now for a few basic rules on lettering forms. Lower case letters are usually made $\frac{3}{5}$ ths of the height of the capitals. Letters such as "g", "p", "q", and "y" extend below the guide lines as much as the capital letters extend above the basic guide lines for lower case letters. For "roughing in" letters, use a #1 or #2 pencil, this should be uniformly pointed by careful sharpening and the use of a sand block. As you make your letters rotate the point frequently to help maintain a clean and fairly sharp point. Avoid bearing down or "riding the point" or soon you will have a thick and 'messy' line. In practising be relaxed, strive to hold the pencil, or pen, freely with as little tension in the muscles of the hand and forearm, as possible. You are not going to engrave with it nor will it jump out of your grasp. Acquire this control and your lettering will reflect it. With an easy sweeping motion of the hand practise on basic forms until the making of them becomes second nature.

Basic forms, in lower case, are shown by—

abcdeopgq

while 'variants' are shown by—

hijklmnrstuvwyz

In capital letters, the basic forms are

CDGOQ BPR EFL HI MN VW

and the 'variants' are shown by

AJKSTUXYZ

Simple thin lines are much to be desired over heavier ones, one should always be careful, to make them uniform and never weak or uneven.

When lettering with pen and ink, all letters should be "blocked in" very lightly with a soft well pointed pencil, either #1 or #2. Most of the photographic mounts have a rather soft surface and one should be careful not to bear down too heavily on the surface with the pencil, leaving grooves that will hold ink, as well as tearing the surface of the mounts, which may

cause spreading of ink lines. Ink directly over the penciled lines forming your letters.

When your inked letters become entirely dry remove any trace of pencilling by erasing, lightly, with a good grade of soft Art Gum, being careful not to exert too much pressure, a circular motion is best. Another method of erasing is to rub off some fine crumbs of Art Gum on a clean sheet of paper and drop these on the spot to be erased, then roll these under the tips of your fingers, picking up the pencil marks or any smudges, that may have been caused by rubbing your hand over the mount while lettering. Lettering pens recommended are Gillott #303 for fine lines, Gillott #404 for heavier lines and for still heavier Hunt's #513 is satisfactory. Higgins Waterproof Ink is the best to use, do not use the non-waterproof ink as this has a tendency to smear when dry and during the erasing procedure. Ball point and fountain pen inks are never satisfactory, the latter having a tendency to spread.

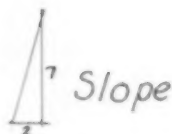
When the lettering is to be left in pencil, the guide lines can be lightly pressed into the surface of the mount with the aid of a draftsman's ruling pen—both nibs of the pen being tightly closed and, of course, free of ink. These guide lines will not be apparent at viewing distance, if properly done. To overcome grayness or shine of penciling a Wolff's Carbon Drawing Pencil is often used in place of pencil. This should be

either in grade BB or BBB, when it is sharpened to a fine point it produces nice black lines comparing favorably with India Ink.

Titles, as a rule, are placed a short distance below the mounted print on the left hand side, they should, as we have said before, be inconspicuous. They may carry the message of the print or hint to the thought back of the making of the print. One should always bear in mind that the size of letter should conform to the print size and not be exaggerated one way or the other. Salon practise advocates the placing of all pertinent data relating to the print on the reverse side of the mount.

Good lettering, like all other operations, is the result of practise and application. In the beginning use all available time to develop familiarity and dexterity in the use of the pen or pencil in the formation of letters, avoid eccentricity, strive for uniformity and neatness, a little attention to such elemental details will reap untold benefits. In short your print should reflect your thought and effort in every respect. Your salon print, when exhibited, will not sustain a "black eye" by the evidence of poor lettering, but will cause the viewing public to appraise your effort by lingering a bit longer and remark—"Nice work"!

The pencil or pen is a small tool, but it can add or subtract values to the finest print ever made.



Lettering

a b c d e g o p q h j k l m n r s t u v w x y z
Basic Variants

C D G O Q B P R E F L H I M N V W

A J K S T U X Y Z

M N S R R P A X

Mistakes

Care In Lettering Pays Dividends



Edward Weston, Hon. FPSA

By Nestor Barrett, APSA

One of the great photographers of all time, Edward Weston, Hon. FPSA, died at his home in Carmel Highlands, California on New Year's Day, 1958. He was 71 years old.

Mr. Weston's prolific output of brilliantly sharp, perfectly composed photographs had been slowed by illness in the later years of his life. However, he continued his work as best he could, and was nearly always available to talk photography with anyone who needed help or advice.

Although he was a shy, retiring man who avoided crowds and gatherings of people, he had many photo-

graphic honors thrust upon him. Among these was the PSA Progress Medal awarded him at the St. Louis Convention in 1957.

Mr. Weston was born in Highland Park, Illinois, on March 24, 1886. He spent his youth in Chicago and his first photographs were made in the parks of that city with a camera sent him on his sixteenth birthday, by his father, Dr. Edward Burbank Weston, who also thoughtfully included complete instructions with the package.

He moved to Los Angeles when he was 19 where, as he often said, he became "pre-occupied with jobs." He



punched stakes for the old Salt Lake Railroad in Nevada, worked in several Los Angeles studios, canvassed house to house with a postcard camera and finally built and opened his own studio in Tropic (now part of Glendale), California in 1911. He began exhibiting about this time and was elected to membership in several salons of photography.

In 1923 Mr. Weston abandoned commercial photography and went to Mexico where he stayed until 1929. There he met and was influenced by Diego Rivera, the famed Mexican artist, who later said of him "Few are the modern plastic expressions that have given me purer and more intense joy than the masterpieces that are frequently produced in the work of Edward Weston, and I confess that I prefer the productions of this great artist to the majority of contemporary, significant paintings."

In 1929 he returned to California where he set up his headquarters in a studio at Carmel on a place called Wildcat Hill. There he lived with great simplicity for the balance of his lifetime.

In 1937 Mr. Weston was granted the first Guggenheim Foundation Fellowship ever given to a photographer. With this grant he was able to travel throughout California where he made over 1100 photographs, many of which were included in his book "California And The West."

Practically all of his work was done with an 8 x 10 Century Universal View camera to which he had added an improvement of his own, an adjustable metal rod which connected the front board of the camera

with the back portion in order to hold it absolutely rigid. He explained that this was necessary on account of the high winds in which he often worked. He also used a Paul Rees tripod with a tilting head.

Probably the most unusual feature of Weston's equipment was his focusing cloth which was white on the outside and black on the inside. He explained that it had been made that way because much of his work was done in the desert where the heat would be unbearable if the conventional type of cloth was used.

Although Mr. Weston's pictures are noted for their magnificent clouds and skies he carried with him a surprisingly small number of filters. He used a K2 and a G most of the time and a K1 and an A occasionally. "Clouds will show up all right without filters if they are exposed for properly," he often said.

It seems almost impossible to believe in this day of miniature cameras that Mr. Weston would have clung to such bulky equipment. However, he was extremely proud of the fact that he could set up his 60 pounds of gear more quickly than many miniature fans can break out their equipment and assemble the many gadgets that must be attached. He once timed himself and found that it took him exactly 2 minutes and 31 seconds to make a complete setup from removing the camera from the case to the finished exposure.

Another rule which Mr. Weston imposed upon himself was that of making only one negative of any subject. He said his 35 years of experience assured him of getting on the film what he wanted when he exposed. Out of the 1100 negatives he made for the Guggenheim Foundation, he reported that 90% printed on the paper he originally intended to print them on.

The brilliant, sharp, definition of Mr. Weston's pictures were long the wonder of the photographic world. He achieved this by having a specially constructed diaphragm to use with his lenses which enabled him to stop down to F/256. This required longer exposures, those in the desert in bright sunlight often running 1, 2 and 3 seconds in length. He reported that he had exposed as long as 10 minutes when making pictures in the redwood forests.

Mr. Weston had the simplest kind of darkroom equipment. He developed all his negatives in a tray by inspection. He never used anything except the old-time ABC pyro developer, cutting down on the carbonate as much as 60%. He made all his prints by contact, using a simple printing frame held under a clear light globe.

Professor George E. Stone, retired head of the Photographic Department of San Jose State College in California, and an old friend of Mr. Weston's tells the wonderful story about a wealthy eastern camera enthusiast who believed that if only he could see the master develop his films, he (the easterner) would learn some special secret that would enable him to make pictures the equal of the Carmel photographer.

The easterner became so obsessed with this idea that he made the trip across the continent to call on Mr. Weston at his home, only to find the extremely simple methods that were being used.

The pictures by Edward Weston and the cover illustration of the Chambered Nautilus are from 8x10 Kodachrome originals in the Kodak Collection.

One of my own richest photographic experiences was the association, and particularly the extensive correspondence I had with Mr. Weston, during the writing of a feature article about him which appeared in the June, 1938 issue of *Popular Photography* magazine.

He had lectured at San Jose State College at the behest of his old friend Professor George Stone, now retired. The material in his lecture seemed so outstanding to me that I approached him for permission to prepare an article for the magazine, based upon it.

He gave his permission and I submitted a manuscript of the proposed article to him.

He went over every line of it, writing long notes in the margin, and that space being insufficient, he filled several additional sheets with corrections and additional ideas.

The article was finally satisfactory and was featured in the magazine along with a collection of his pictures.

The timelessness of Mr. Weston's work is a mirror of the broad scope of his thinking about photographic art. Are not these comments he made to me twenty years ago as valid today as they were then?

"There must be broad symbolism in every artist's work," Mr. Weston said. "My work has sometimes been spoken of because of its pattern and texture. If I thought my work only meant pattern and texture I would quit photography tomorrow. Form is more important to me than pattern and texture."

"Many photographers are irked by the so-called limitations of the camera and try to imitate painting and other art forms. To me the limitations of the camera are as important as its advantages. It is just like the poet's sonnet. Limitations of the sonnet from are what make it."

The Carmel photographer was one of the few American photographers whose work was universally acclaimed as true art. Christopher Morley, writing in the "Saturday Review of Literature" said of him,

"Another and a very exciting way, of keeping an eye on American art, would be to have a look at some of the remarkable photographs by Edward Weston. . . . But they would not interest those who only see art in what they have been taught to believe is 'artistic.' The photographs of peppers is as surprising as some of Goethe's Faust."

All critics have agreed that the most remarkable thing about Mr. Weston's photographs, despite their great fame for being brilliantly clear and sharp, was their almost perfect composition. On this point Mr. Weston himself said,

"Composition is a very personal subject with me. I don't know a thing about the rules. I make my own. It is a very difficult subject to write about, perhaps never can be explained in words, for it is so involved in personal experience and growth. Words, art 'criticism,' explanations, are the curse of today so far as 'art' is concerned. To me composition is the clearest and strongest way of seeing a subject."

Asked for his advice to beginning photographers, he recommended that they start with the simplest type

camera. His comment now being 20 years old, recommended a kind of camera no longer in existence, but he did urge upon the beginning amateur the use of uncomplicated equipment. One of my most treasured possessions is the last page of the draft manuscript I sent him on which in his own handwriting he stated his best advice for a beginner.

"If I have any 'message' worthwhile to give to a beginner," Mr. Weston wrote, "it is that there are no short cuts to success in photography (nor anything else for that matter). I can give a student every bit of information I possess to no avail unless he has real love for his medium and is willing to sacrifice years of his life to it. I have worked 35 years, yet this year I feel that I have definitely gone ahead."

Many years ago the editors of *Life* magazine wrote, "Weston is one of the five best photographers in the U. S. today. The stamp of his influence is unmistakable in the work of dozens of first rate U.; S. camera men."

Even for the time in which it was written (1937) this was a gross understatement. He is one of the towering photographic figures of all time. He has left photographers everywhere the certain assurance that fine art can be achieved through the eye of the camera.

The life and work of Edward Weston is a constant reminder that the supreme goal of photography may be found in the words of the blind beggar who, touching the hem of Christ's garment said "Lord, that I may see."

Joseph Woodson Whitesell, FPSA

Pops Whitesell has joined the list of departed greats.

He was 82 years old in body, of indeterminate youth in mind.

He was beloved of all who knew him, respected by those who recognized greatness when they encountered it. For he was a great artist.

At the age of 68, when most men think of an easy retirement and of coasting down the long hill, he allotted his next ten years to achieving a place as one of the world's top-ranking salon exhibitors. Five years later he was ninth from the top of the list.

His friends were legion and not limited to photographers. New Orleans, where he lived and worked, has always attracted those of artistic bent and among his close friends he counted Erle Stanley Gardner, Sinclair Lewis, "Pop" Hart and Sherwood Anderson.

Perhaps his most famous picture was "Margaret Has The Floor." If you have never seen it, Margaret, Mrs. Wayman Adams, is being listened to by a group of Pop's friends, all males.

He had a one-man show of 58 prints hung by the Smithsonian Institution and was accorded high praise for their excellence. He joined PSA in 1939 and was awarded a Fellowship. He was also a member of the Delta CC of New Orleans and the Royal Photographic Society of Great Britain.

His obituary was carried by papers from coast to coast and many clippings have been sent to the *Journal* by members. Recognition of his greatness certainly extended beyond photographic circles.

Meet, greet, these new PSAers

every member get a member

ABBOTT, Robert H., 350 Second Ave.,
Ville LaSalle, Que., Canada 1'58 P
Gregory Mechao
ABRAHAM, Edison, % ICOMI, Caixa
Postal 396, Belem Para, Brazil
1'58 C

J. K. Yeakum
AIX Aerial, 39-28 - 46th St., Sunnyside
4, N. Y. 1'58 CP

Charles & Ed Hess
ALLEN, Peter M., 745 Cardero, Van-
couver, B. C., Canada 1'58 CJ
Joe H. Nickolls

AMES, James L., 4534 N. Charles St.,
Apt. B, Baltimore 10, Md. 12'57
CJPT

Edward L. Bofford
AMES, Robert G., 827 N. Edgemoor,
Wichita 6, Kans. 1'58 P
AMES, Mrs. Robert G., 827 N. Edge-
moor, Wichita 6, Kans. 1'58 P

Omar Robbins
BACH, Carl, 551 Allendale Rd.,
Pasadena 5, Calif. 12'57 CN

Gretchen Wippert
BADGLEY, Paul G., 1215 Bellevue
Ave., Syracuse 4, N. Y. 12'57 CP

B. A. Little
BAGDAN, Albert, Christian Rd.,
Middlebury, Conn. 1'58 C

Henry C. Miner
Bailey, Cecil, P. O. Box 423, Willow
Creek, Calif. 12'57 CJT

Hans L. Krueger
BAIN, Warren L., 28 W. Third St.,
Waynesboro, Pa. 1'58 NP

M. C.
BARBRET, Wilfred J., 17030 Waterville,
Grosse Pointe 30, Mich. 1'58 C

Miss Helen Roscup
BARTHOLOMEW, Lester I., Route 3,
Box 145, Bartlesville, Okla. 1'58
CP

Letha S. Morrison
BASINGER, A. J., 7634 Washington
St., Riverside, Calif. 11'57 CN

E. Fiscel
BATES, Dean L., RFD 1, Box 43,
Kewanee, Ill. 12'57 S

Mike McNabb
BECCHETTI, Frank J., 82-18 - 268
St., Floral Pk., N. Y. 1'58 CNPT

Mollie C. Rappaport
BECK, John H., RFD 1, Box 230,
Warrenville, Ill. 12'57 MT

Andrew S. Graham
BENDER, Gene, 4511 Strohm Ave.,
N. Hollywood, Calif. 12'57 C

Gordon D. Bender
BERG, Walter V., 110½ Broadway,
Fargo, N. Dak. 12'57 CN

Gordon G. Bedford
BERSCH, John, 3621 Rosewood Ave.,
Los Angeles 66, Calif. 1'58 N

M. C.
BINENKORB, A. L., P. O. Box 532,
Middletown, N. Y. 12'57 M

M. C.
BLACKBURN, Robert A., 5836 Win-
throp Ave., Indianapolis 20, Ind.
12'57 CP

Mrs. Robert A., 5836
BLACKBURN, Mrs. Robert A., 5836
Winthrop Ave., Indianapolis 20, Ind.
12'57 CP

Alice F. Hawk
BLUMENAU, William H., 1107 Hope
St., Springdale, Conn. 12'57 P

Henry W. Barker
BOLANDER, Karl S., 1161 Via
Salerno, Winter Park, Fla. 1'58 CN
Jane A. Heim (Mrs. Rich.)

BOLINGER, W. R., 3659 San Pasqual,
Pasadena 10, Calif. 12'57 C
BOLINGER, Mrs. W. R., 3659 San
Pasqual, Pasadena 10, Calif. 12'57
C

George Warren
BOND, Frank A., 34 Newcomb Ave.,
Saugus, Mass. 12'57 P

Arthur H. Reynolds
BOOKHAM, Agnes E., 4933 N. Win-
throp Ave., Chicago 40, Ill. 1'58
CNPS

Mrs. Elsie H. Rayfield
BORDEN, John C., Jr., Cold Soil Rd.,
Princeton, R. D., N. J. 12'57 CP

Bernard Heineman
BOWSER, Russel H., 6414 Quincey
Dr., Verona P. O., Pa. 1'58 MT

Margaret J. McNabb
BRAMMER, Charles K., 1876 Fulton
Ave., S. W., Birmingham, Ala. 12'57
P

Ed Willis Barnett
BROWN, Virgil L., 13732 Wyandotte
St., Van Nuys, Calif. 12'57 NP

Larry Foster
BREEN, James J., 1532 Kennard Dr.,
Wichita 14, Kans. 12'57 P

Jack Barkus
BREWER, Marlin F., 5926 Oakville
Rd., Mayfield Hgts. 24, Ohio 1'58 P

Frank J. Heller
BROADBENT, V. E., 1362 Hedding,
San Jose, Calif. 12'57 CP

K. W. Kishpaugh
BRODEEN, Ralph O., 400 Irvington
Ave., Elizabeth, N. J. 1'58 C

Rudy Sisko
BROWN, William Joseph, 607 Ellis,
Wichita, Kans. 12'57 P

Omar Robbins
BUCK, Mrs. Earl Martin, Artes Con-
temporaneas, 118 Ave. Oregon,
Cuernavaca, Mor., Mexico 12'57 JP

M. C.
BUFFINGTON, George L., 4618 W.
Outer Dr., Detroit 35, Mich. 12'57
CS

Leslie B. Eby
BURDICK, J. W., 423 Lamar Ave.,
Pittsburgh 21, Pa. 1'58 P

Myrtle J. Wilson
BURRELL, Howard E., 625 N. W.
Utah St., Canas, Wash. 1'58 P

R. H. Votaw
BYLSMA, John, 1153 Crosby St., N.W.,
Grand Rapids 4, Mich. 12'57 NP

Maxine E. Fuson
CALVERT, Dr. Robert L., Spencer,
W. Va. 12'57 CP

W. Cecil Richardson
CASARELLA, Lucas D., 104 Cherokee
Rd., Nashville 5, Tenn. 1'58 CJPT

Thomas B. Craig
CHAPMAN, Ellsworth E., 17 Lake
Shore Dr., Lake Hiawatha, N. J.
1'58 CP

Howard L. Bailey
CHONG, Wong, 315 Broderick St.,
San Francisco, Calif. 1'58 CMP

Col. James W. Ross
CLARK, William J., 53 Chestnut Ave.,
Pelham, N. Y. 12'57 CN

Henry C. Miner, Jr.
CLARY, Joseph M., 135 Polk St.,
San Francisco 2, Calif. 1'58 C

Ruby Nakamura
CONE, Willis R., 118 Hillcrest Terr.,
Meridan, Conn. 1'58 CN

Mary G. (Mrs. Willis R.), 118
CONE, Mary G. (Mrs. Willis R.), 118
Hillcrest Terr., Meridan, Conn. 1'58
CN

Millerest Terr., Meridan, Conn.
1'58 CN
Alex Potomianos
COOPER, R. S., Hoskins St., Temora,
N.S.W., Australia 12'57 P

J. P. Carney
COPELAND, Joe F., Box 133,
Phillips, Tex. 12'57 CP

Phil Pic Camera Club
COPELAND, Dr. Ralph E., 815
Sierra Madre Blvd., San Marino,
Calif. 12'57 C

COPELAND, Anna B. (Mrs. Ralph E.),
815 Sierra Madre Blvd., San
Marino, Calif. 12'57 C

Sylvia Sikes
COSTELLO, Miss Agnes J., 505 S.
Capitol St., Iowa City, Iowa 1'58 S

Mrs. Elyse Wenger
COULTER, William C., 1628 No.
Main St., Racine, Wis. 12'57 C

B. A. Little
CROUSE, Richard H., 530 Arlington
Pl., Chicago 14, Ill. 1'58 CPT

Miss Barbara Wehringer
DAHME, Bill, 1019 So. 25th St., Mani-
towoc, Wis. 12'57 CT

B. A. Little
DAHNE, Robert, 3 Glen Lane, Glenwood
Landing, L. I., N. Y. 12'57 CP

Edmund F. Henckel
DANIEL, Robert E., 3214 - 8th Ave.,
W., Seattle 99, Wash. 1'58 P

M. C.
DAVIDSON, Richard J., 94-15 - 69th
Ave., Forest Hills 75, N. Y. 12'57
CP

Robert R. Rosenfield
DEARNALEY, Eleanor G., 111 N.
Walnut St., E. Orange, N. J. 1'58 P

William Mollas
DECKER, Francis K., Jr., 12 Apple
Tree Close, Chappagua, N. Y.
1'58 C

Mrs. Annette D. Kynaston
DEMERS, Marcel D., 1009 State Rd.,
No. Adams, Mass. 1'58 C

William J. Barrett
DEVINE, H. C., 93 Parkes St.,
Temora, N.S.W., Australia 12'57 P

J. P. Carney
DE YOUNG, A. Robert, 1059 Fountain
St., N. E., Grand Rapids 3, Mich.
12'57 CP

Frank E. Brown
DUFFY, Thomas S., 523½ S. Main St.,
Butte, Mont. 1'58 CNP

Lyle E. Downes
DUNCAN, Lawrence J., 3145 Amidon,
Wichita, Kans. 12'57 P

Omar Robbins
EDISON, Donald L., 2190 Renney
Ave., St. Paul 6, Minn. 1'58 C

Herbert H. Gustafson
ENGSTRAED, Raymond E., 2823 E.
Mossman, Wichita 6, Kans. 12'57
CP

Omar Robbins
ESTES, Mrs. Margaret, 13436 Mystic
St., Whittier, Calif. 1'58 CN

Gretchen M. Wippert
EUSTRATIADO, George, P. O. Box
76, Istanbul, Turkey 1'58

Myrtle J. Wilson
EWELL, Michael E. A., 1 Old Kings
Hwy., Old Greenwich, Conn. 12'57
P

Mrs. Happy Hamilton
FAUST, Henry, Greystone Beach,
Monroe Rd., Marblehead, Mass.
12'57 C

FISHER, Dr. Russell V., 333 Bay-
shore Ave., Long Beach 3, Calif.
12'57 CPS

M. C.
FISHER, Stockton D., 336 Valley Rd.,
Watchung, Plainfield, N. J. 12'57 P

Robert B. Porter
FLACK, G. R., 21 Airdale Ave.,
Hawthorn E. 3, Melbourne, Vict.,
Australia 1'58

E. Rotherham
FRIEDMAN, Dr. Paul S., 8107 Cedar
Rd., Elkins Pk., Philadelphia 17,
Pa. 12'57 CNJP

Mrs. Irma Bolt
FULVIO, Giacconelli, Via Saluzzo 1,
Torino, Italy 12'57 CNS

William A. Bacon
GAJREE, Sudershan Kumar, % B. S.
Mohindra, Box 1832, Nairobi, Kenya
Colony, B. E. Africa 1'58 P

Dr. S. D. Jowhar
GEISBUSCH, Walter J., RFD No. 1,
Center St., Holbrook, L. I., N. Y.
12'57 C

M. C.
GOLAT, P., 474 Chancellor Ave.,
Irvington 11, N. J. 12'57 P

Joseph U. Barnett
GOULD, Gertrude, 653 San Pedro St.,
San Jose 10, Calif. 1'58 C

Orpha L. Heller
GRAVES, C. B., 1516 Hertsford Rd.,
Charlotte 7, N. Car. 12'57 C

R. R. Beatty
GREENE, James J., 59 Walker St.,
Manchester, Conn. 1'58 P

Philip Solomon
GREENLEAF, Miss Etta J., Box 154,
Orisville, N. Y. 1'58 CN

Adolph Kehnert
GROTEFEND, Alfred G. W., 455
Lynnhurst Ave., W., St. Paul 4,
Minn. 12'57 CP

John A. Wark
GRUWELL, Harry C., 1925 No.
Marengo Ave., Pasadena, Calif.
12'57 C

George Warren
HALBERT, Dr. John J., 408 Leices-
ter Ave., Duluth 3, Minn. 1'58 P

Paul L. Harris
HAMMOND, Arland, 131 East 500 N.,
Kaysville, Utah 12'57 PT

R. O. Kirkland
HANSEN, Carl C., Box 538, Prescott,
Arizona 1'58 C

Elliott D. Parkhill
HARRIS, Paul E., Jr., 317 Rosa Rd.,
Schenectady 8, N. Y. 1'58 C

Kay Stevens (Sch'dy Photo Soc.)
HARVEY, Thomas A., Jr., 6318 E.
Parkview Dr., Wichita 4, Kans.
12'57 JPT

Omar Robbins
HAYASHI, Kazuma, 3864 Brooklyn
Ave., Los Angeles 63, Calif. 12'57
P

Benjamin Konno
HAYES, Harley, 200 S. State, Ukiah,
Calif. 1'58 CNP

Howard Miller
HEINZEL, Miss Terese, 7359 S.
Nemon Ave., Chicago 19, Ill. 1'58 C

Mrs. Cora Ann Gruner
HELLAND, Gene, 911 West 200 N.,
Cedar City, Utah 1'58 CNPT

Ollie Fife

- HERMAN, Alan, 11 Fifth Ave., New York, N. Y. 12'57 CJ
Dr. Harold B. Davidson
HERSHEY, Frank, 144 Warrior Rd., Drexel Hill, Pa. 1'58 CM
George Eddy
HEYD, Mrs. Elaine P., Box 2301, Cristobal, Canal Zone 1'58 C
Marion E. Troup
HOCHLEUTNER, Arthur G., 136 S. Cumberland Ave., Park Ridge, Ill. 1'58 CP
Ralph L. Mahon, APSA
HOEHN, John W., Ohmstrasse 22, Zurich II, Oerlikon, Switzerland 1'58
M. C.
HOLEMAN, William W., 1434 State St., Shreveport, La. 1'58 CNP
Dr. Harold E. Hammer
HOLMES, J. H., 48 Kangaroo Rd., Murrumbidgee S.E. 9, Melbourne, Vict., Australia 1'58
E. Rotherham
HORWOOD, Miss Joy, Hagley, Tammin Western Australia 1'58 CJ
Fred L. Bowron
HOWARD, Kenneth A., 363 Ellington Ave., San Francisco 12, Calif. 12'57 P
Edward J. Jacobs
HOWE, Paul, 117 S. Walnut St., Yellow Springs, Ohio 1'58
M. C.
HUNT, E. W., 5125 Bradford Dr., Dallas 35, Tex. 12'57 P
Lloyd Gregory
JACKSON, Paul H., Jr., 1551 W. Laurel Ave., Pomona, Calif. 12'57 CP
Elmer F. Miller
JARC, Frank S., Jr., 1331 Ash St., Waukegan, Ill. 12'57 CNP
Earl V. Schlung
JEFFREYS, John P., 12218 1/2 Montana Ave., Los Angeles 49, Calif. 12'57 P
Jack Kilpatrick
JOESTING, T. W., 233 E. Rice St., Owatonna, Minn. 1'58 C
Miss Anna E. Houdek
JOHNSON, L. M., 1607 Elm St., Bartlesville, Okla. 1'58 CN
Frank J. Heller
JOHNSON, W. R., Seaford Rd., Seaford, Vict., Australia 1'58 CNP
M. C.
JONES, Dietrick C., Rt. 3, Box 1489E, Auburn, Wash. 12'57 C
John Sherman
JUKICH, Michael, 302 N. Pershing Ave., Akron 13, Ohio 1'58 C
J. Edward Schaefer
KANO, Clarence T., 1412 Iao Lane, Honolulu 17, Hawaii 12'57 CP
Percy Y. K. Chung
KAPLAN, L. M., 18653 Lauder St., Detroit 35, Mich. 12'57 C
Alex Grant
KEELER, Robert H., 232 W. Vine St., Stockton 3, Calif. 1'58 CS
C. R. Dreis
KEIGLEY, J. Kenneth, 7505 Dowerdell Lane, Tacoma 9, Wash. 12'57 CP
G. Fred Richen
KELLER, Earl H., 9522 N. Wall, Spokane 53, Wash. 1'58 CN
Bruce Carrick
KELLER, Edgar W. J., 222 N. Vendome Ave., Margate, N. J. 1'58 CNS
Oney C. Hills, Jr.
KELLEY, Mrs. Frank, 820 Lynn, Cailliar, Mich. 1'58 CN
Maxine E. Fuson
KEMPENICH, Mark T., 1881 Jefferson Ave., St. Paul 5, Minn. 12'57 CP
John A. Work
KENNEDY, G. M., 18 Wilson Ave., St. Thomas, Ont., Canada 1'58 C
Herbert C. Evans
KESTER, Miss Betty, 8463 - 42nd Ave. S.W., Seattle 16, Wash. 12'57 CN
Joseph W. Marshall
KIDD, Dr. Roy French, 2866 - 4th Ave. Box 3337, San Diego 3, Calif. 12'57 S
Leonard B. Fellows
KIMBERLIN, Mrs. Dorothy, 653 N. San Pedro St., San Jose, Calif. 12'57 C
John F. Barnes
KING, Dr. Lester S., 4204 N. Greenview Ave., Chicago, Ill. 12'57 P
Walter Radebaugh
KLEIN, Donald R., Lyndon Rd., Fayetteville, N. Y. 1'58 CNJPT
A. Mitchell Ruch
KLEIN, Richard P., 1144 Hereford Rd., Cleveland 12, Ohio 12'57 N
Morton Strass
KOKO, Latt, Upper Burma Correspondents Assoc., P. O. Box 3, Mandalay, Burma 5'57 MJ
M. C.
KRALKAY, J. W., 829 Broadway Ave., Regina, Sask., Canada 12'57 CP
J. E. Matishak
KOUNOVSKY, Edward J., 2738 N. Green, Wichita 14, Kans. 12'57 P
Omar Robbins
KRAVETSKY, Vladimir P., 42 College Pk., Davis, Calif. 12'57 CP
Sheldron Lowery
KUHN, John F., 106 Pleasant Hill Rd., M.R. 1, Milford, Ohio 1'58 C
Thomas J. Murphy
KUNTZ, Miss Eloise, 82 E. Cliff St., Somerville, N. J. 12'57 N
M. C.
KURTZ, Elmer W., 2105 Newton Ave., S., Minneapolis 5, Minn. 12'57 C
John Sherman
La MAR, Randolph R., 8040 S. W. Capitol Hill Rd., Portland 19, Oreg. 12'57 S
Claxton Searle
LAMB, Mrs. Blanche, 48 River St., Dover-Foxcroft, Me. 12'57 CN
Gertrude McKusick
LANDIS, James R., Jr., 2444 Kissel Hill Rd., Lancaster, Pa. 12'57 C
J. Douglas Smith
LARSON, John W., 807 - 8th St., Bismark, N. Dak. 1'58 P
P. W. Storkle
LAUTERBACH, Miss Vilma, 1728 N. Poplar, Wichita, Kans. 12'57 P
Omar Robbins
La VIGNE, Edith Ritchie, (Mrs. B.E.), 22 Carolin Rd., Upper Montclair, N. J. 1'58 CN
Helen C. Manzer
LAWTON, William H., 35 Anson Way, Berkeley 7, Calif. 12'57 T
M. C.
LAY, Gordon R., Sr., 1046 Barrington St., Halifax, N.S., Canada 1'58 CN
Tim Randall
LEE, Gerald A., 527 N. Sierra Nevada, Stockton 5, Calif. 1'58 T
C. R. Dreis
LENKE, Karl H., % The First National Bank, 38 S. Dearborn St., Chicago 90, Ill. 1'58 CNP
Americo Grasso
LEWIS, William, 81 S. Oregon, Ontario, Oreg. 1'58 P
George C. Beechler
LEWIS, William E., 29 Laurel Ave., W. Orange, N. J. 1'58 C
William Malles
LIN, Dr. Boon Tiong, No. 11, Balmoral Rd., Singapore 10 12'57 P
Luke Wan-Tho
LINDBERG, Carl A., 412 W. Superior St., Duluth 2, Minn. 1'58 C
Harold A. Lindberg
LISTA, Clement, 30 - 22nd Ave., Paterson, N. J. 12'57 C
Leonard Ochtmann, Jr.
LOPEZ, Nicolas Collado, Calle B. Lopez, 19, Alicante, Spain 1'58 CP
Cleir N. Fuller
LINDQUIST, Elmer F., 5120 - 15th Ave., S., Minneapolis 17, Minn. 12'57 C
John Sherman
MACHEN, Desmond G., 1439 Harvard Pl., Ontario, Calif. 12'57 PT
Mrs. Frieda C. Miller
MALOAN, Roger G., Box 91, Port Isabel, Texas 1'58 J
Jos. B. Nevitt
MAUGLE, Dallas L., 1111 Reading Rd., Reading 15, Ohio 1'58 C
Virginia Goldberg
MAXWELL, Mrs. W. Frank, 2111 Sherwood Rd., Toledo 14, Ohio 12'57 C
Georgia Roper
McELHANY, Walter V., Rt. 2, Colbert, Wash. 1'58 CN
Bruce Carrick
McELHANY, Henrietta (Mrs. Walter V.) Rt. 2, Colbert, Wash. 1'58 CN
Bruce Carrick
McGUIRE, John J., 1 Club Dr., Woodmere, N. Y. 1'58 CN
Carol Harrison
MEAD, Dr. C. H., 1736 Lakeview Dr., Duluth 3, Minn. 1'58 C
Paul L. Harris
MEHAFFIE, Lucille W., 2216 Oakland Dr., Kalamazoo, Mich. 1'58 CP
Alva L. Dorn
MIDDLETON, Ray A., 331 San Emedio Taft, Calif. 1'58 CP
Fred Hanks
MILLER, Mrs. Helen T., 1975 E. Glenoaks Blvd., Glendale 6, Calif. 12'57 NP
Dan R. Morgan
MINNIS, H. G., Box 144, Spencer, W. Va. 12'57 CNP
W. Cecil Richardson
MOREND, Pierre, Av. de la Gare 29, Monthey VS, Switzerland 12'57 CT
M. C.
MORRE, Frank J., 1418 Asbury Ave., Evanston, Ill. 12'57 P
June M. Nelson
MORRISON, Bob, 803 1/2 Robinson St., Los Angeles 26, Calif. 12'57 CN
Morrison, Velma A. (Mrs. Bob), 803 1/2 Robinson St., Los Angeles 26, Calif. 12'57 CN
Mr. & Mrs. Eugene A. Smith
MORSE, B. C., Jr., 5801 E. Livingston Ave., R. R. 5, Columbus 13, Ohio 12'57 CM
Dan D. Fulmer
MOTT, John A., Hartwick, N. Y. 12'57 CP
B. A. Little
MOUNTS, Billy W., 690 Hanford St., Pismo Beach, Calif. 12'57 P
Norman Brown
NAGY, Zoltan, 917 E. Mechanic St., Bethlehem, Pa. 12'57 JT
M. C.
NEILSEN, Chester A., 12 Gloucester Ave., Gloucester, Mass. 12'57 C
Jack Kilpatrick
NELSON, E. Theodore, 611 Leonard Ave., Oceanside, Calif. 1'58 CP
NELSON, Mrs. E. Theodore, 611 Leonard Ave., Oceanside, Calif. 1'58 CP
A. M. Nelson
NOTKIN, Dr. L. J., 4752 Upper Roslyn Ave., Montreal, Que., Canada 1'58
M. C.
NUESSLE, Albert C., 305 W. County Line, Harboro, Pa. 1'58
Katherine M. Feagans
O'BRIEN, Jack E., 670 Marshall Ave., Webster Groves, Mo. 12'57 CN
Burton M. Kitson
OLSON, Miss Evaline A., 386 Ogden St., Denver 18, Colo. 1'58 C
Ralph Berry
ORR, Everett, 1050 Floral St., Selma, Calif. 1'58 C
Fred Hanks
OSTER, Dr. Jack H., Beatty Hospital, Westville, Ind. 12'57 CM
Martin J. Schmidt
OSTLIE, Floyd C., P. O. Box 283, Tulare, Calif. 12'57 PT
M. M. Denderick
OVERHOLSER, Wayne, 718 Clark Ave. Piqua, Ohio 1'58 N
A. L. Paschall
PATERSON, Malcolm D., 1417 - 16th Ave., S., Lethbridge, Alta., Canada 1'58 N
PATERSON, Mrs. Malcolm D., 1417 - 16th Ave., S. Lethbridge, Alta., Canada 1'58 N
N. E. Kloppenberg
PERLMUTTER, Dr. R. J., 11257 National Blvd., Los Angeles 64, Calif. 1'58 C
Maurick Lank
PERRY, Emmett F., Rt. 1, Box 298, Lodi, Calif. 12'57 CNP
Glenn D. Sanderson
PLEASANTS, Mrs. Elizabeth W., 211 Grayling Ave., Narberth, Pa. 1'58 CP
M. C.
PLUCINSKI, Sigmund, 189 Brightwood Ave., Stratford, Conn. 12'57 CP
Henry W. Barker
POTTER, Jess W., 11137 S. Artesian Ave., Chicago 43, Ill. 1'58 C
Ted Farrington
PREININGER, Margaret, 4472 W. 4th St., Los Angeles, Calif. 12'57 CJ
Alfred J. Stewart
PRESGRAVE, Ralph, 5 Woodhaven Hgts., Toronto 18, Ont., Canada 12'57 N
Robert Leatherman
QUINLAN, Robert L., 85 Abbotsford Rd., N. Plainfield, N. J. 1'58 C
T. S. Liang
REA, John L., 3055 Santa Ana St., South Gate, Calif. 12'57 CS
Leo S. Moore
REED, Robert W., Atkinson Lab., 7070 Santa Monica Blvd., Los Angeles 38, Calif. 11'57 T
M. C.
RIEDINGER, A. A., P. O. Box 1071, Schenectady 1, N. Y. 1'58 C
Mrs. Katherine C. Stevens
RIGG, Paul, Mangum, Okla. 1'58 J
Lislie H. Butts
ROBB, W. A., 80 Princes St., Chingola Northern Rhodesia, Central Africa 12'57 P
Dr. J. Sergay
ROBINSON, Mrs. Walter H., 1550 N. Beverly Dr., Beverly Hills, Calif. 12'57 C
Hoyt L. Roush
ROTHWELL, Henry F., % Delavan Mfg. Co., 811 - 4th St., West Des Moines, Iowa 1'58 CNPT
Paul Arnold
RUSCZEK, Adwin, 96 Church St., Wallingford, Conn. 1'58 JP
John E. Gammerino
RUSSELL, Mrs. Mona P., 514 - 7th St., S.E., Medicine Hat, Alta., Canada 1'58 CN
H. J. Johnson
RUSSELL, O. A., Motel Calico, Box 6105, Yermo, Calif. 1'58 CT
M. C.
SAMUELS, A., West 1327 Providence, Spokane 18, Wash. 12'57 CP
Mrs. Joseph Bingham
SAND, Leroy E., 725 Litchfield Ave., Wichita 3, Kans. 12'57 P
SAND, Beverly A. (Mrs. Leroy E.), 725 Litchfield Ave., Wichita 3, Kans. 12'57 P
Omar Robbins
SANDERS, Edward C., 1715 Wendell Ave., Schenectady 8, N. Y. 1'58 CNT
Mrs. Katherine C. Stevens
SCOTT, Mrs. Irene, 510 S.W. 28th Rd., Miami 36, Fla. 1'58 CP
Veyer Van Wickle
SCHROEDER, Werner O., 623 A St., Taft, Calif. 1'58 C
Fred Hanks
SERAFINO, Robert, 100 Strawberry Hill, Stamford, Conn. 1'58 CNP
O. S. Larsen

SHINGLER, O. O., 149 Stricker Rd.,
Charleston 4, W. Va. 1'58 CM
W. Cecil Richardson
SHOEMAKER, Edwin A., 386 E.
Northwood Ave., Columbus, Ohio
12'57 C

Marguerite Kyle
SIEDERSHLAG, K. G., 18 E. Dale Rd.,
Wilmetton 3, Del. 12'57 P

Irvin H. Barer
SIMPSON, George G., 1235 Twelfth
Ave., Moline, Ill. 12'57 CNP

Hy Priestner
SLOVEY, Dr. James F., 10013 Granger
Rd., Cleveland 25, Ohio 12'57 CT

Dr. Robert B. Hauver
SMAK, Marion W., 160 Mouchouse
Hwy., Fairfield, Conn. 1'58 CP

Eugene K. Ober
SMITH, F. Loyd, 58 Glenlawn Ave.,
St. Vital, Winnipeg 9, Man., Canada
1'58 P

Ed Mathews
SMITH, Mrs. John A., 257 Pilgrim
Ave., Highland Pk., 3, Mich. 1'58 C

Linda Atkinson
SMITH, Oliver H., Jr., 17 Overhill Rd.,
Bala-Cynwyd, Pa. 1'58 CJPT

Walter J. Heinz
SMITH, Vincent J., 3721 Kirk Rd.,
Johnson City, N. Y. 1'58 C

Ira B. Current
SPARKS, John H., West 1504 York
Ave., Spokane 12, Wash. 12'57 C

Bruce Corrick
SPEARS, Mrs. Velta L., 101 W.
Wilhelmina St., Bossier City, La.
12'57 CNP

Dr. Harold E. Hammar
SPOOR, Lyman R., 2719 S.E. 41st,
Portland, Oreg. 12'57 P

Dr. Merle W. Moore
SPROTT, Joseph E., 1511 Wyndham
Rd., Columbia 5, S. Car. 1'58 M

M. C.
SQUIRES, Ruth B. (Mrs. J. C.), 2311
Hickory Lane, Orlando, Fla. 12'57 P

June A. Heim
STAGER, Dave, 160 Washington St.,
Bloomfield, N. J. 12'57 N

William Mellos
STIMSON, Mrs. Frank E., 10 Contem-
poral Dr., Apt. 28, Syracuse, N. Y.
12'57 P

A. Mitchell Ruch
STORCK, Franklin H., 126 Callan
Ave., Evanston, Ill. 1'58 P

Eldridge R. Christliff
STRUBBE, Edward H., 737 Tweed
Ave., Cincinnati 26, Ohio 12'57 CN

Thomas J. Murphy
SUCKLING, Miss Mildred E., 5153
Fifth Ave., Pittsburgh 32, Pa. 12'57 C

Carl Van Steenbergem
STAYNE, Ralph N., RR No. 4, Box
170, Bloomington, Ill. 1'58 CM

William D. Popejoy
TREMER, A. Rhodes, Alice Gp.,
South Africa 12'57 P

Joseph Denfield
THOMAS, Miss Hazel, 1728 N. Poplar,
Wichita, Kans. 12'57 P

Omar Robbins
THOMPSON, William, 456 Douglas Rd.,
Batavia, Ill. 12'57 P

C. L. Backus
THORSON, Wm. W., 202 Madison St.,
Maplewood, La. 1'58 C

A. J. Rybiski, Jr.
TROSVIK, Orville M., Hobby Photog-
raphy, Movie & Still Pictures,
Rochester, Minn. 1'58 CMNP

Harry Bogenrief
VARNEY, Miss Leda, 1917 N. Wah-
satch Ave., Colorado Springs, Colo.
12'57 C

Wanetta Draper
VON WALDEN, Louis J., 4839 Race
Rd., Cincinnati 11, Ohio 1'58 C
Thomas J. Murphy

VREELAND, Mrs. Christine G., 43-13
61st St., Woodside 77, N. Y. 1'58 C

Rudy Siako
WAIT, Robert E., 1047 Calaveras Ave.,
Ontario, Calif. 12'57 CP

Elmer F. Miller
WAIT, Mrs. Robert E., 1047 Calaveras
Ave., Ontario, Calif. 12'57 CP

Vincent H. Smith
WALKER, Laurence Christian, 8223 W.
Norton Ave., Los Angeles 46, Calif.
12'57 MJ

William A. Bacon
WALLACE, Fred, P. O. Box 1146,
Jackson 5, Miss. 12'57 C

Barton King
WARNER, Richard E., 618 Woodstock
Ave., Tonawanda, N. Y. 12'57 CP

Griffith AFB, Box 192, Rome, N. Y.
WATKINS, Maj. Evelyn, WAF,
1'58 C

Thomas J. Lowe
WAY, Charles C., 963 Lee Ave., San
Leandro, Calif. 12'57 CP

Charles C. Way
WEHRLE, Otto W., 715 Hill St.,
Pacific Palisades, Calif. 1'58 CN

M. M. Phegley
WEISSMAN, Tobias A., 370 Ft. Wash-
ington Ave., New York 33, N. Y.
1'58 C

Maurice H. Louis
WELSH, Mrs. Pauline C., 207 W. Hill-
crest Blvd., Inglewood 1, Calif.
12'57 C

Mrs. Beth Duncanson
WENIGER, Paul S., 652 Sylvan Lane,
Wichita 18, Kans. 12'57 P

Omar Robbins
WENIGER, Mrs. Paul S., 652 Sylvan
Lane, Wichita 18, Kans. 12'57 P

Mrs. Lucille Dummer
WEST, S. M., 31722 Mar Vista St.,
Launga, Calif. 12'57 C

Mrs. Virginia Jones
WESTERMAN, Walter F., P. O. Box
266, Rockwell City, Iowa 1'58 C

Felix W. Lamminen
WHITE, John G., 45 Homer St.,
Waterville 47, Conn. 1'58 P

M. Jack Warthen
WHITNEY, Roy P., 1709 S. Douglas
St., Appleton, Wisc. 1'58 P

Alfred Renfro
WILLIAMS, C. Paul, 1049 Alameda
Padre Serra, Santa Barbara, Calif.
1'58 C

J. Lawrence Hill, Jr.
WILLEY, David L., 57 Woodbine Ave.,
Rochester 19, N. Y. 12'57 CN

Omar Robbins
WILSON, Mrs. Bea, 1451 Woodland,
Wichita 3, Kans. 12'57 CP

Larry Foster
WILSON, D. C., 4608 W. Ave., 41,
Los Angeles 65, Calif. 12'57

Elaine P. Taft
WILSON, Mrs. D. C., 4608 W. Ave., 41,
Los Angeles 65, Calif. 12'57

B. A. Little
WINDSOR, Miss Marlene, Box 240,
Austin, Minn. 12'57 CP

John Kubilus
WING, Mrs. Emily P., 80 Chester Pl.,
Englewood, N. J. 1'58 P

Elaine P. Taft
WING, Theodore H., 7600 Euclid Ave.,
Cleveland 3, Ohio 1'58 CJ

B. A. Little
WITTEBS, Robert F., 4774 Yarmouth
Ave., Encino, Calif. 12'57 CJP

Joseph C. Dunlavy
WOLFOLK, Miss Hazel J., Box 366,
Whitby, Ont., Canada 1'58 CP

Harry W. Law
WRIGHT, William M., 3375 Myrtle,
San Diego 4, Calif. 12'57 CN

Walter E. Harner
YALE, William S., 1920 Lyndale Ave.,
S., Minneapolis 5, Minn. 1'58 M

Allen Stimson

CAMERA CLUBS

BARKSDALE LENS MEN, THE, P. O.
Box 543, Barksdale AFB, La. 1'58
CJPT

Samuel Grieson
BENDIX CAMERA CLUB, % Ed La
Salle, 4123 Sunset Pl., South Bend
19, Ind. 12'57 CNP

Roseland Camera Club
BLACKFOOT CAMERA CLUB, % R.
Lynn Clark, 1575 Riverton Rd.,
Blackfoot, Idaho 1'58 C

Dr. S. Wayne Smith
BRANTFORD CAMERA CLUB, P. O.
Box 154, Brantford, Ont., Canada
12'57 CP

Harry R. Waddle
CITY OF WARRNAMBOOL CAMERA
CLUB, % John A. Welsh, 74 Liebig
St., Warrnambool, Vict., Australia
1'58

Ralph L. Mahon
CLUB FOTOGRAFICO DE COSTA
RICA, % Mario Ulate, P. O. Box
3717, San Jose, Costa Rica 1'58
CNP

M. C.
COOPERTOWN CAMERA CLUB, %
Thelma M. Bunn, Hartwick, N. Y.
1'58 CP

Howard L. Smith
DANBY HILLAND VALLEY CAMERA
CLUB, % George E. Clarkson,
Miller Rd., Ithaca, RD 4, N. Y.
12'57 C

B. A. Little
EAU CLAIRE COLOR SLIDE CLUB,
% Miss Georgie Kruse, 602 N. 5th
St., Eau Claire, Wis. 12'57 CNP

M. C.
ESBJERG AMATOR-FOTO KLUB,
Englandsgade 11, Esbjerg, Denmark
1'58 CP

Ralph T. Smith, Jr.
FLICKER & CLICKER CAMERA
CLUB, P. O. Box 164, Springfield,
Va. 1'58 CP

M. C.
FOTO KLASIKS CAMERA CLUB,
120 N. Oak, Hinsdale, Ill. 12'57
CNP

M. C.
FOX VALLEY AMATEUR MOVIE
CLUB, % Mrs. Everett Teal, 712 N.
Lafayette St., Sandwich, Ill. 1'58
CM

James W. Frymire
FRESH MEADOWS CAMERA CLUB,
69-40C - 186 Lane, Fresh Meadows
65, N. Y. 12'57 CNPT

Vincent L. Stibler
GATEWAY CAMERA CLUB, % Leo J.
Seaphany, 1921 Scott St., Covington,
Ky. 1'58 CNJP

Thomas J. Murphy
HUNTSVILLE PHOTOGRAPHIC
SOCIETY, % Ernest McNeana, The
Huntsville Times, Huntsville, Ala.
1'58 CJP

John Kubilus
KANKAKEE CAMERA CLUB, % Mrs.
Marvin Huot, 964 So. Evergreen Ave.,
Kankakee, Ill. 12'57 CP

M. C.
LAKES REGION CAMERA CLUB, %
Mrs. Nelson B. Piper, Oak Hill Rd.,
Meredith, N. H. 12'57 P

Mrs. Irma Bolt
LAKEWOOD CAMERA CLUB, % Dick
Bailey, 4606 Briarcrest Ave.,
Lakewood, Calif. 12'57 CP

Charles L. Haven, Jr.
LEN'S KRACKERS CAMERA CLUB,
12319 Dorothy, Los Angeles 66,
Calif. 12'57 C

M. C.

LIBBY OWENS FORD CAMERA CLUB,
% John Rublaian, 786 Oregon Rd.,
Toledo, Ohio 1'58 C

Jim Sherry
MONTERREY PHOTO CLUB, Insti-
tuto Mexicano, Norteamericano,
Hidalgo 317, Patiseme, Monterrey,
Mexico 1'58

M. C.
MONTGOMERY COLOR SLIDE CLUB,
% Mrs. Alfred D. Vanderburgh, R.D.
2, Montgomery, N. Y. 1'58 C

M. C.
MT. CARMEL CAMERA CLUB, %
Russell Imbler, Jr., Imblers Phar-
macy, Mt. Carmel, Ill. 12'57 CNP

Ann Putnam
NEVADA CAMERA CLUB, % Mrs.
Dora McDonald, RFD 3, Nevada,
Mo. 1'58 CNPT

Harry E. Gilbert
NILES COLOR SLIDE CAMERA
CLUB, % Robert Holmes, 120 E.
Woodland, Niles, Ohio 12'57 C

Roy E. Koken
PENN STATE CAMERA CLUB, %
Mrs. Margaret Spangler, The Penn-
sylvania State Univ., Hazlet Union
Bldg., University Pk., Pa. 12'57
CMNPST

State College Color Slide Club
RCA/MTPTA CAMERA CLUB, % E.
O. Drew, 131 Miami Ave., Indianan-
tic, Fla. 12'57 CMNP

M. C.
ROCHE CAMERA CLUB, % Hoffman -
LaRoche, Inc., Roche Pk., Nutley
10, N. J. 12'57 CP

M. C.
SCRANTON CAMERA CLUB, 322 N.
Washington Ave., Scranton 3, Pa.
1'58 P

M. C.
SEWARD CAMERA CLUB, % Robert
T. Cattle, Jr., P. O. Box 351,
Seward, Nebr. 12'57 CP

Mrs. Virginia Jones
SOUTH MAIN CAMERA CLUB, Attn.
Bob Boyd, % South Main Baptist
Church, 200 Colquitt, Houston 6,
Tex. 12'57 CNP

James B. Nevitt
SOUTHWESTERN MICHIGAN CAM-
ERA CLUB COUNCIL, % Dr. La-
Verne Andrews, 1619 Niles Ave., St.
Joseph, Mich. 12'57 CP

Maxine E. Fuson
STEREO SOCIETY OF PHILADEL-
PHIA, % George A. Eddy, 302
Kathmere Rd., Havertown, Pa. 1'58
S

George A. Eddy
SUBURBAN COLOR SLIDE CLUB,
% Ralph C. Montanye, 106 Home
Ave., Lockland, Cincinnati 15, Ohio
1'58 C

Thomas J. Murphy
TECHNIQUES CAMERA CLUB, %
Robert Safir, Lexington Ave. & 92nd
St., New York 28, N. Y. 1'58 CP

Fred H. Kuehl
TOKHEIM CAMERA CLUB, 1602
Wabash Ave., Ft. Wayne, Ind. 12'57
C

Mrs. Louise Botteron
WHEELERBURG CAMERA CLUB, %
Grover Conley, Wheelersburg, Ohio
1'58 C

Wells C. McCann

Cinema Clinic

Conducted by George W. Cushman, APSA

The Pros

One filmer of my acquaintance is bitter and for some reason dead set against anyone who is in any way connected with professional motion picture production. He wants nothing to do with them, even to the extent that he will not look at their work.

If you ask him why, he shrugs his shoulders, growls at you and turns his head in a gesture that says he doesn't want to even talk about it.

With extreme diplomacy I tried to extract a little information from this man to see why he felt this way. Over a period of time, and with questions spaced carefully and camouflaged as to their real meaning, I was able to learn his anti-professional feeling.

"They think they know it all. They're too exacting—too perfect. Everything has to be just so. It takes fifty men to shoot a simple scene. They're all nervous wrecks. They're selfish and self-centered. They keep within their shell and won't help anyone."

There may have been a smattering of jealousy connected with these observations. I think perhaps he has sought advice and assistance from persons engaged in motion picture work professionally and has been turned down.

Then, too, I wondered if perhaps his remarks were a cover up for a real, deeper reason. He is, by the way, the fellow I commented upon some months back in this column who said he wouldn't use a tripod "because that was becoming too professional."

Now the strange part is that I have come across others who for some reason I don't understand were also bitter and sour against professional movie makers. At times, when I have quoted from the professional ranks, or used results of their works as examples for illustrative purposes, I have been given the cold shoulder or met with the remarks such as, "sure, the professional, of course *he* can do it, but *we* can't."

Well, just what is it that *we* can't

do? About the only difference I know of is that we can't hire professional actors and actresses like Gary Cooper and Rita Hayworth to perform before our cameras. We can't afford to spend thousands of dollars for a special set to be built, to pay Cecil B. DeMille to direct, or Ernest Hemingway to write.

But with those exceptions, we can do anything the professional can do. We can turn to the finest stories ever written for our plots and themes. We can use real backgrounds instead of costly artificial sets.

Our cameras today are equal to the professional cameras when used within their limitations. Our film, black and white, is the same the professional uses, and our color emulsions today are superior to any color medium the professional employs.

The difference, in the final analysis, is with *ourselves*. We don't have the know-how in motion picture making that those in the industry have. But where did they get it? From experience and from continued study of the medium through reading books and looking at the best films.

If we did the same, would not our results be comparable to anything the professional can turn out?

Let us take for example the field of travelogs. Both amateurs and professionals make them. The subject matter is the same to both. Natural lighting, weather conditions, native actors—all of these are identical to the professional and the non-pro.

Tell me, then, what difference does it make whether the man who presses the button is getting paid for his trouble or whether he is not? Will that make the big difference?

Indeed not!

You and I have both seen poor travelogs made by the professional, and excellent travelogs made by the non-professional.

And speaking of the professional, just who is he, anyway? There was once a time when he knew nothing about the art of motion picture making. At some age he, the same as you, became interested in the subject. He studied and studied and studied the art of motion picture making. He tried to learn all he could about it. Did you?

Perhaps as an amateur his films were superb. One day he applied for a job with a professional studio and was hired. Were his films any better? Of course not. It is what you know about movie making that counts, not who signs your check every Friday night. That check is signed because of what you know, not who you are.

And there is no curb on knowledge, only a curb on those who have no desire to obtain it. They are too busy making excuses and criticizing the professional for what they, themselves, could do equally as well if they would exert the necessary brain power.

For it is not equipment that makes the difference. The non-professional can obtain anything in the way of equipment that the professional can obtain. The difference is that the professional has studied how to use that equipment, whereas the non-professional hasn't that urge or desire.

One of the best examples is in the

(See *Cinema Clinic*, p. 55)

COMPLETE SERVICES TO PRODUCERS OF 16mm MOTION PICTURES, 35mm SLIDE FILMS AND SLIDES



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(Top row) Three new 35mm cameras, the Miranda A with interchangeable lenses, the Retina Reflex with converter lenses for wide-angle and telephoto and the Retina IIIC, latest version which succeeds the IIIC.

(2nd row) The new Kodak Cavalcade projector with three-way changing and many new features. The Victor 16mm sound projector with new Som variable focus lens and the Argus Match-Matic 35mm camera with new lens and shutter marking system.

(3rd row) The Super Graphic 45 with many new features and important refinements, the Ascor Spotlight for controlled electronic flash lighting, the new Heiland Futuramic self-contained electronic flash and the Kodak Generator Flashholder.

(Bottom row) The new Showtime 8mm movie projector by Kodak with the new Press-Tape splicer, a stop-motion synchmotor for the Maurer camera by CECO with remote controls, the Elgeet Animator for titles and animation and the Elgeet reflex viewer for all lenses and close focusing.

New Products

On the facing page are a few of the interesting new products unveiled at the Chicago Trade Show last month. We'll have a few more in the May issue, after we've seen them!

Cameras

The **Retina Reflex** will be in dealers' hands next month. It is a semi-automatic camera with interchangeable front elements and a combined full size ground glass and split-image rangefinder. The normal lens is 50mm, the converters 35mm and 80mm. It has a built-in exposure meter which indicates the EVS setting for the lens-shutter combination. Price is \$215.

The **Retina IIIC** (different from the IIIE) features an extra-size rangefinder which shows at all times the fields for the three lenses, 35mm, 50mm, and 80mm. Price is \$175.

The **Super Graphic 45** retains many familiar Graphic features but most of them are now built-in instead of added on. The footage scale is now a dial on top, the index operated by the same cam which couples the rangefinder. The flash is internally wired, the flash head features Thyatron triggering. The back revolves completely for right-hand or left-hand use. Front movements provide for tilt, swing and slide. More details will be found up front. Price with Optar f:4.7 is \$375.

Argus comes up with the **Match-Matic C-3**, aimed at simplifying camera operation. Simple numbers replace shutter speeds and lens stops. In the picture all settings are shown on "6", although the meter could indicate a different lens setting for the scene type marked 6. A flash setting is provided.

Zeiss has two new models of the **Contaflex**, the **Alpha** and **Beta**. Both have a Pantar f:2.8 lens in Prontor Reflex shutter with speeds to 1/300th. The **Beta** has an exposure meter. Interchangeable front elements convert the lens to an f:4 30mm wide angle or a 75mm telephoto of the same speed. The **Contaflex Alpha** is \$126 and the **Beta** is \$149.

From Japan we have the **Miranda A** single lens reflex which accepts a wide variety of lenses made for similar cameras. With 50mm, f:1.9 Soligor fully automatic lens the price is \$259.95. With pre-set lens \$229.95. **Interstate Supply Corp.** is the importer.

Bringing the total to ten, seven new authorized warranty repair stations have been announced by H. A. Bohm & Co., **Voigtlander** importers. Repairs for other cameras (out of warranty) are also made. For the full list write Voigtlander, 4761 Touhy Ave., Lincolnwood, Ill. and mention the **PSA Journal**.

Movies

Dry splicing has come to the amateur field. In use for some time professionally, the dry splices are said to be not only neater but stronger than a cement splice. The two films are butted together and a thin press-tape with sprocket holes is

pressed over the joint. In the **Kodak** version the film ends are notched for greater strength. The splicer is shown in the projector picture. It sells for \$6.95 and tapes are 50 cents for 50.

The projector shown is the new 750-watt **Showtime 8** with a shutter which provides up to 60% more light, variable or controlled speed, a shorter lens, $\frac{1}{2}$ inch F. L. for larger pictures at short throws. It will sell for \$174.50, including the new type splicer.

Kodak also has a new **Pageant** projector, Model 8K5, 750 or 1000 watts, with sound power increased to 8 watts, using a printed circuit in the amplifier. The pulldown claw is tipped with tungsten carbide for long life. It lists at \$429.

The **Victor** projector shown is fitted with a **Somco Focal Length Modifier** which provides for adjustment of screen size to meet requirements of the room. Listing at \$29.50 it takes the place of a small battery of projection lenses.

Pellegrini-Piek of San Francisco has introduced a **dual power magnifier** for the **Bolex** Reflex camera. It provides for 8x and 16x magnification of the field. Only the viewer is needed for conversion and the cost is \$54.

For those interested in animation and time-lapse photography, **Camera Equip.** Co. has a new 110v. synchronous motor for the **Maurer** camera. It can be used for continuous operation or operated by remote control for single-frame exposures. The control box is shown on the tripod.

For animating titles and drawings the new **Elgeet** kit shown provides for drum, flip-flop, sliding or turning effects. The **Titalist** basic unit of stand and easel sells for \$29.95 and the **Animator** for \$49.50. **Elgeet** also offers a **Cineflex reflex viewer** which mounts on the front of the lens and lets the filmer align close-up shots of small objects and titles without regard to parallax which is wiped out by the split-mirror design.

Paillard has new lenses for the **Bolex**, including a 25mm f:0.95 **Cinor** which may be used on any C-mount camera. It will sell for \$205. The **Bolex Leader** models have been reduced in price by \$40 and the **H-8 Deluxe** by \$70.50.

For those with problems of electric motor drives at 6 and 12 volts, **Dormitzer** has introduced camera packs with Dynaseal nickel-cadmium batteries rated at 7% and 15 volts. Charges are built into both units. The 7% volt unit is \$124.50 and the other lists at \$192.50.

Flash

Heiland has brought out an electronic flash unit without visible power pack. The battery case holds either three D cells or three nickel-cadmium batteries. The rest of it is all in the lamp head. Called the "**Futuramic**", transistors are used in a voltage multiplying circuit. It sells for \$59.95, a similar unit with vibrator sells for \$49.95.

Ascor has several new items, including the spotlight head illustrated which can be used with Series 300, 400 and 500 units. Two transistorized power supplies, one for 100-w/s, the other for 200 w/s output, each featuring a power switch for selection of from one-quarter to full power are also

available. Full data and prices from Ascor, 63-01 Metropolitan Ave., Middle Village, L. I.

A unique flash unit for bulbs is the **Kodak Generator Flashholder**. No batteries. The socket takes either midjet or M2 bulbs and the power to fire comes from a tiny generator. One or two spins of a knob and the generator charges a condenser for five minutes or so. The unit folds to about the size of an electric razor. Two models: Type 1 for direct attachment to cameras such as Brownie Star, Pony and Signet; Type 2 for shoe fitted cameras. Type 1, \$13.95; Type 2, \$14.95. Similar in appearance is a battery powered unit, the **Pocket Flashholder** which sells for \$7.95.

A **Ricohlite** electronic flash with a small head which clips on a camera shoe, and a power pack which is also small will sell for \$49.95 with case and AC cord.

Slides

The **Kodak Cavalcade Projector** provides three methods of advancing slides; automatic cycling with intervals of 4, 8 and 16 seconds; power changing by push button or remote control; and manual changing by turning a hand wheel on the projector. Slides are held in magazines of 30 and 40 slide capacity. The 40 slide tray holds cardboard mounts, the 30 takes virtually any type. Slides are always upright and are pre-heated to minimize popping. A movable pointer lets you point out interesting aspects of each slide. Both 35mm and Bantam slides may be projected and an auxiliary condenser may be used with superslides. The price is \$149.50.

A 500-watt brother to the **Kodak 300** is also announced. With Readymatic changer it is priced at \$74.50, with automatic changer \$84.50.

The **Yankee automatic changer** has a new twist . . . a crank-operated feed. One twist, one slide, forward or reverse. For 2x2 projectors \$14.50, for 2½x2½ \$19.50.

Film

Anso is announcing the new **Super Hypan** roll and 35mm film. Superspeed, with finer grain, it has official EI ratings of 500D and 400T but may be exposed up to 1000D and 800T or higher. 120 and 620 rolls are 60 cents and 35mm cartridges are 90 cents. Also available in sheet.

Those with 35mm cameras who want to join the Type C rush can now do it. **Kodacolor in 35mm** is now reaching dealers. It has an EI of 32 for daylight, is packed in 20-exp. units at \$1.85.

While primarily of interest to pros who have a need for long exposures, **Ektacolor L** will interest many who want to make color negatives at small apertures or under weak light conditions. (The "L" is for long exposures, just as the "S" in **Ektacolor S** is for short exposures. The EI is 16 and a table of indexes for exposure times between 1/5 and 60 seconds is packed with the film. It may be processed in C-22 and is packed in sizes from 2½x3½ to 8x10. Prices are the same as for Type S.

An interesting development is one offered by **Beseler**. Your Ed. has not had a chance to try this one out but he has a finished sample. **Beseler** is introducing a (See **New Products**, p. 55)

Exhibitions & Competitions

Monochrome

Note: M—monochrome prints, C—color prints, T—color transparencies, SS—stereo slides, L—monochrome slides, A—architectural prints, S—scientific or nature prints. Entry fee is \$1.00 in each class unless otherwise specified.

PSA Approved

These salons initially approved for monochrome portion only by Pictorial Division. See other listings on this page for approval of other sections.

(For listing and approval send data to Ralph L. Mahon, APSA, 260 Forest Avenue, Elmhurst, Illinois.)

Baltimore (M.C.T.) Closes Apr. 9. Fee \$1.00 and return postage. Exhibited Apr. 18 to May 18. Data: Leonard F. Lauber, 3119 Texas Ave., Baltimore 14, Md.

Barcelona (M.C.T.) Closes Apr. 15. Exhibited during May. Data: Agrupacion Fotografica d Cataluna, Duque de la Victoria 14, pral, Barcelona, Spain.

Teaneck (M) Closes Apr. 23. Fee \$1.00 and return postage. Exhibited May 12-24. Data: John J. Corrigan, 1357 Taft Road, W. Englewood, New Jersey.

Mysore (M.S.) Closes Apr. 25. Exhibited June 12-26. Data: C. Varadhar, The Craiga, Seshadri-puram, Bangalore 3, India.

Midland (M.S.T.S. Slides) Closes Apr. 26. Exhibited June 7-28 at Cheltenham Art Gallery. Data: Geo. W. Billson, "Greynables", 27 Thurn-vue Road, Leicester, England.

Lea Valley (M) Closes May 6. Exhibited June 14-21 at Town Hall, Waltham Abbey. Data: E. J. Carter, 5 Church St., Waltham Abbey, Essex, England.

Springfield YMCA (M) Closes May 8. Fee \$2.00. Exhibited after May 13. Data: T. C. McMullen, YMCA, Limestone and North St., Springfield, Ohio.

Scottish (M.C.S.L.T.S. Slides) Closes May 17. Fee \$1.00 and return postage. Exhibited June 14 to July 5 at Gracefield Art Center, Dumfries. Data: W. Grier, Glendoune, Albert Rd., Dumfries, Scotland.

Winnipeg (M.T.) Closes May 24. Exhibited June 21-28 at Red River Exhibition. Data: J. M. Duncan, 234 Winchester St., St. James, Winnipeg 12, Manitoba, Canada.

Trowbridge (M.L.T.) Closes May 24. Exhibited June 21-28 at Town Hall. Data: Miss W. E. Collins, Hillbury, Hilperton Road, Trowbridge, Wiltshire, England.

Southwest (M.T.) Closes May 28. T June 5. Exhibited June 27 to July 6 at San Diego County Fair. Data: R. J. Smith, P.O. Box 337, La Mesa, California.

Finger Lakes (M.T.) Closes May 31. Fee \$1.00 and return postage. Exhibited June 10 to July 5 at Cayuga Museum. Data: Miss Marjorie Tiebout, 203 Genesee St., Auburn, New York.

South Shields (M) Closes June 5. Exhibited July 5-26. Data: A. E. Singleton, 111 Westoe Road, South Shields, County Durham, England.

Edmonton (M) Closes June 14. Exhibited July 14-19 at Pavilion of Photography. Data: Edmonton Exhibition, Edmonton, Alberta, Canada.

Copenhagen (M.C.) Closes June 20. Exhibited Aug. 10-24 at Charlottensborg Art Gallery. Data: Aage Remfeldt, Havdrup, Denmark.

Pondicherry (M) Closes June 30. Exhibited in August. Data: R. R. Gangou, Secy., Ashram Photography, Sri Aurobindo Ashram, Pondicherry, India.

Sydney (M.T.) Closes July 2. Exhibited Aug. 2-12 at Town Hall. Data: A. R. Andrews, 325 Pitt St., Sydney, Australia.

Wervik (M) Closes July 10. Exhibited Aug. 14-20 at Town Hall. Data: Internationale Fotosalon, Grootstraat 6, Wervik, Belgium.

Edinburgh (M) Closes July 14. Exhibited Aug. 23 to Sep. 13 in St. Catharine's Hall. Data: J. E. Black, 18 Dryden St., Edinburgh 7, Scotland.

Illinois State Fair (M) Closes July 23. Exhibited Aug. 8-17 at Fair. Data: Miss Evelyn M. Robbins, 2417 S. 11th St., Springfield, Illinois.

Witwatersrand (M.C.S.T.) Closes July 31. Exhibited Sep. 2-13. Data: Salon Secretary, P.O. Box 2285, Johannesburg, So. Africa.

Puyallup (M.C.) Closes Aug. 30. Exhibited Sep. 13-21 at Western Washington Fair. Data: George L. Kinkade, 103 L St., SE, Auburn, Washington.

Newcastle (M.C.T.S. slides) M closes Sep. 10; T Sep. 24. Fee \$1.00 and return postage. Exhibited Oct 11 to Nov. 1 at Art Gallery. Data: W. W. Pope, 9 Kimberley Gardens, Newcastle upon Tyne, England.

Kings Lynn (M.A.S.C.T.L.S. Slides) Closes Oct. 11. Exhibited Nov. 8-22 at Museum. Data: A. H. Sleight, King Edward VII School, Kings Lynn, Norfolk, England.

Other Salons

Turin (Agricultural) (M.C.T.) Closing date Apr. 20. No fee. Exhibited May 15-25. Data: Dr. Rinaldo Prieti, Via XX Settembre 2, Turin, Italy.

Marseille (M.T.) Closes May 1. Exhibited July 1-15. Data: Camille Moulet, 20 Rue de Village, Marseille, France.

Chester (M.T.) Closes May 1. Exhibited May 31 to June 14 at Town Hall. Data: Miss M. R. Jacks, Grosvenor Museum, Chester, England.

Salta (M.C.) Closes July 15. No fee. Exhibited Sep. 6-16. Data: Foto Club de Salta, M. A. Castro 213, Salta, Argentina.

Color

(For listing and approval send data to Adolph Kohnert, West Main St., Amania, N. Y.) Entry fee \$1, unless otherwise specified.

Multnomah County, April 23-27, deadline April 7. Forms: J. George Eisenhauer, P.O. Box 406, Gresham, Oregon. 214 x 214 slides accepted.

Auburn, Apr. 19-27, deadline Apr. 9. Forms: Verne Fellows, 1373 Lincoln Way, Auburn, Calif.

Baltimore, Apr. 18-May 4, deadline Apr. 9. Forms: Louis Eiford, 4616 Schley Ave., Baltimore 6, Md.

Teaneck, May 12-24, deadline Apr. 23. Forms: John J. Corrigan, 1357 Taft Rd., West Englewood, N. J.

Portland, May 11-25, deadline April 30. Forms: Bradford Brown, Portland Museum of Art, 111 Hight St., Portland 3, Maine.

Reading, May 25-June 2, deadline May 5. Forms: John A. Falkenstein, Exch. Sec., R.F.D. No. 4, Reading, Pa.

Utah, June-July, deadline June 1. Forms: Mattie C. Sanford, APSA, 1426 South 11th East, Salt Lake City 5, Utah.

Finger Lakes, June 10-July 5, deadline May 31. Forms: Salon Secretary, 203 Genesee St., Auburn, N. Y.

Oregon Trail, June 3-21, deadline May 12. Forms: Wm. A. Pollock, P.O. Box 132, Forest Grove, Oregon.

Columbus, June 13-20, deadline May 10. Forms: Merle Rhoten, 2223 Neil Ave., Columbus 1, Ohio.

Red River, June 21-28, deadline May 24. Forms: James M. Duncan, ARPS, 234 Winchester St., St. James, Winnipeg 12, Manitoba, Canada. 214 x 214 slides accepted.

Denver, June 14-July 5, deadline June 2. Forms: Jesse Cleveland, 158 S. 38th St., Boulder, Colo. 214" slides accepted.

Southwest, June 27-July 6, deadline June 5. Forms: R. J. Smith, P.O. Box 337, La Mesa, Calif. 214 x 214 slides accepted.

Calgary, July 7-12, deadline June 4. Forms: Chas. J. Everest, 2208 5th Ave., N.W. Calgary, Alberta, Canada.

Sydney, Aug. 2-12, deadline July 2. Forms: A. R. Andrews, 325 Pitt St., Sydney, Australia.

Evergreen Empire, Aug. 12-Sept. 4, deadline Aug. 5. Forms: Mrs. Katharine Feagans, Evergreen Empire Exhibit, Station A, Box 1236, Bremerton, Wash.

Salt Lake, October 6-18, deadline Sept. 15. Forms: C. E. Barrett, MD, P.O. Box 246, Salt Lake City 10, Utah.

Newcastle-Upon-Tyne, Oct. 11-Nov. 1, deadline Sept. 24. Forms: W. Warburton Pope ARPS, 9, Kimberley Gardens, Newcastle Upon Tyne 2, England.

Worcestershire, Nov. 8-22, deadline Oct. 17. Forms: Mr. E. Finch, 16, Westminster Av., Romswood, Worcester, England.

Nature

(For listing and approval send data to H. J. Johnson, FPSA, 2134 W. Concord Pl., Chicago 47, Ill.)

Buffalo, May 9-18, deadline Apr. 21. Forms: Ianice Goldsmith, Buffalo Science Museum, Humboldt Park, Buffalo, N. Y.

Columbus, June 13-20, deadline May 10. Forms: Merle Rhoten, 2223 Neil Av., Columbus 1, Ohio.

Denver, June 14-July 5, deadline June 2. Forms: Barrie Bieler, 3280 Otis St., Wheat Ridge, Colo.

Edmonton, May 15-16, deadline Apr. 30. Forms: Val Cowie, Box 113, Edmonton, Alta., Canada.

Calgary, July 7-12, deadline June 4. Forms: Chas. Everest, 2208 5th Ave., N. W., Calgary, Alta., Canada.

Santa Barbara, July 12-26, deadline July 1. Forms: Conrad Jarabin, 708 Westmont Rd., Montecito, Santa Barbara, Calif.

Bremerton, Aug. 21-Sept. 4, deadline Aug. 5. Forms: Katharine Feagans, Sta. A, Box 1236, Bremerton, Wash.

PSA, Oct. 1-4, deadline Aug. 30. Prints and slides. Forms: Maurice Spiegelman, 1848 Ashurst Rd., Philadelphia 31, Pa.

Worcestershire, Nov. 8-22, deadline Oct. 17. Forms: E. Finch, 16 Westminster Av., Romswood, Worcester, England.

Stereo

(For listing send data to Lewis F. Miller, APSA, 8216 Morgan St., Chicago 20, Ill.)

Salt Lake, closing April 5, 4 slides \$1. Forms: Mattie C. Sanford, 1426 South 11th East, Salt Lake City 5, Utah.

Oakland, Closes April 7, 4 slides \$1. Forms: Ben D. Tooley, 324-13th Street, Oakland 12, California.

3rd PSA Traveling, Closes April 14, 4 slides \$1. Forms: Ted Laatsch, APSA, 406 W. Cloverbrook Lane, Milwaukee 17, Wisconsin.

Hollywood, Closes May 2, 4 slides (or VM Reels) \$1. Forms: Dr. Duane M. Smith, 7866 Seville Ave., Huntington Park, Los Angeles County, California.

Wichita, Closes May 17, 4 slides \$1. Forms: Leona Hargrove, 619 N. Ridgewood Drive, Wichita 6, Kansas.

Scottish, Closes May 17, 6 slides \$1. Plus return postage (35c). Forms: W. Grier, Glendoune, Albert Road, Dumfries, Scotland.

New York, Closes May 31, 4 slides \$1. Forms: Frank Porter, 43-14 60th St., Woodside 77, N. Y.

Utah, Closes June 1, 4 slides \$1. Forms: Mattie C. Sanford, APSA, 1426 South 11th East, Salt Lake 5, Utah.

PSA Competitions

Convention Color Slide Show—See data page 46, February Journal. Closes August 1. J. F. Englert, APSA Sec'y, 853 Washington Ave., Rochester, N. Y.

CD Portrait Competition—Two classes formal and informal; two sizes 2" or 2 1/4"; limit 4 slides either size. Data and entry form: John Sherman, APSA, Box 3623 Loring Sta., Minneapolis 3, Minn. Closes: May 1.

Color Print Competition For Individuals—Four prints any process, including hand colorings \$1 for series of 3 contests, 50¢ each, free to CD members. Closes May 1. Data: Virginia Goldberg, 635 Jefferson Ave., Reading 15, Ohio. Entries to Jack Lowe, 403 Montgomery St., Marietta, O.

Individual Slide Competition For Stereo—Four slides which have been rejected by salons, in metal or plastic mounts, entrants must not have more than 19 score in Who's Who. \$1 postage for 3 contests to SD members. Next closing May 15. Forms and data from: Karl Struss, 1343 N. Orange Grove Ave., Hollywood 46, Calif.

CD Slide Sequence Competition—Two divisions: travel sets of 50 to 100 slides and photo essay of 25 to 100 slides, both with commentaries. Entries close June 1, 1958. Entry forms and data from T. C. Wetherby, 116 Ave. L, Pittsburgh 21, Pa.

International Club Print Competition—Three classes, clubs may join at any time. Write for data to Ralph M. Carpenter, 99 Orange St., Stamford, Conn.

Nature Print Contest for Individuals—B&W prints on any nature subject, size 5x7 and up. Send prints to Ted Farrington, APSA, c/o Chicago Natural History Museum, Grant Park, Chicago 5, Illinois. Closes May 15.

PJ Contest—Advertising illustration. Pick an ad, make a new illustration in your own style. Picture must fit copy. Ad must accompany your entry. B&W 5x7 to 8x10 unmounted. Slide 35mm to 2 1/4". PJers enter without fee, other PSAers fee \$1.25. Include 1st class postage for return. Deadline July 20, 1958. Entries to Leslie H. Butts, 505 Liberty Bank Bldg., Oklahoma City, Okla.

Contests

Brookfield Zoo—B&W and color. Wild animals taken in any recognized zoo in the world. Prints 8x10 or larger on 16x20 mounts. Slides 2x2 to 3 1/4x4 1/2. No entry fee, send return postage. Prizes each class: \$50, \$25, \$10, 20 of \$5. Entries close Sept. 15. Data: Brookfield Zoo, Brookfield, Ill.

Notices

To be listed on this page, notices of exhibitions must be sent to the individuals noted under each heading. Notices of PSA Competitions and of Contests should be sent direct to the Journal, 28 Leonard, Stamford, Conn.

Cinema Clinic

from page 51

field of lighting. The professional will use, let us say, twelve lights on a given scene, placing these lights where they should be placed. The amateur uses two, or at the most, three, saying "That gives enough light for my f:1.9 lens, why should I use more? My Whoozar lens is sharp wide open, so no need to stop down."

The amateur then sets his three lights up close to his camera and shoots away. Or perhaps he hasn't graduated from the light bar stage yet (some never do learn to walk!) and for some reason he never sees the ghostly dancing shadows of his subjects on the wall behind them.

But the point is the amateur *can* get the nine additional lights, and he *can* get countless books that print diagrams showing just how to place these lights on the set, and he *can* get results that match the professional in every detail on the screen.

But he's too lazy.

He would rather press the button and hear the wheels inside his camera running instead of hearing the wheels inside his own head running.

But the biggest difference is ideas. They are free. They cost nothing. They can be taken from books, magazines, fellow movie makers, other films, speakers, lecturers, demonstrations, club programs, and countless other sources.

What we need are amateurs who are dissatisfied with staying in their fur-lined soft shell and who want to come out and learn not only what's going on in movie making, but who want to learn how to reach the top of the motion picture art.

Is a man good because he is a professional? Or is he a professional because he is good?

The fact that a man gets paid for his movie making ability does not mean that he holds such ability exclusively. Nor does it mean that no one except a professional can gain the necessary know-how to go far in the art.

That know-how is available to all of us. Why don't we go after it?

New Products

from page 53

material which may be handled in room light, exposed to any transparency by UV light and developed by heat. Dry. No water needed, although boiling water can be used to supply the heat if you don't have their printer. We projected a 2 1/2 sample up to 16x20 and couldn't find any grain, but did find detail and gradation. It may be offered at Chicago but we want to know more before we recommend it.

Thisa and Thata

Being somewhat crowded for space this month we will have to group some rather interesting items together. Most unusual is an experimental flashbulb with the power built in! 'Struth! Battelle Institute has developed one with a base lining of paper and foil which adds up to a primary battery when wet. A few drops of water and it stays live for 20 minutes! Not on the market, but most interesting.

Photo Dynamics has an interesting Belt-Pod . . . \$7.95. . . Bolex dealers have a new Schiensch Universal Tripod, 2 pounds, 57 inches, \$19.95. . . Siphon with self-starter for stock bottles for \$10 from **General Scientific**. . . Flexible bar-lights of several kinds let you put light up or down, from **Flex Electric**, \$8 to \$12. . . Kodak has some new pocket viewers for 35mm and 127 slides, \$2.25 and \$2.50. . . This should be a big story, it's a big lens, a 40mm **Fern-Kilar** for 35mm and larger cameras, \$249.50 . . . and Kling who im-

port the lens also have a **Grip-Pod** for shooting off the shoulder at \$24.95 . . . and if you are troubled with dirt in your darkroom water, **Commercial Filters** makes **Fulfilo** honeycomb filter tubes. Our ad manager will furnish all these addresses.

A new **PSAer** with gadgeting talents has come up with a vote indicator for club use which he will make on order. Each of three judges has a box carrying three switches, the scorer has a light box with nine lights. Cables connect the judges to the box. He'll send a picture and quote price to any interested club or individual. Write Fred W. Huster, 3232 Burton Ave., Erie, Pa.

PSA Services Directory

(Corrected to March 15, 1958)

PSA Publications

(All inquiries about circulation should be addressed to Headquarters, 2005 Walnut St., Phila. 3, Pa.)

Editors:

PSA Journal—Don Bennett, FPSA, 28 Leonard St., Stamford, Conn.

Color Division Bulletin—Mrs. Vella Finne, APSA, 1827 E. 4th St., Long Beach, Calif.

Motion Picture News Bulletin—James P. Dobyns, 48 Westwood Dr., E. Rochester, N. Y.

Nature Shots—Alfred Renfro, FPSA, 2018 Santa Barbara St., Santa Barbara, Calif.

P-J Bulletin—Dick Harris, Box 118, Missoula, Mont.

Pictorial Division Bulletin—Sewell Peaslee Wright, FPSA, P. O. Box 333, Springfield, Ill.

Stereogram—Anthony Bruculere, 87 Quinn Rd., Rochester 23, N. Y.

PS&T—Ira B. Current, FPSA, 26 Woodland Ave., Binghamton, N. Y.

Camera Club Bulletin—Russel Kriete, APSA, 3946 N. Lowell Ave., Chicago 41, Ill.

Services to Exhibitions

(Recognition, listing and approval of exhibitions is handled for PSA by the several Divisions. Who's Who listings are published annually. Notices of coming exhibitions should be sent to persons listed on the Exhibitions and Competitions page.)

Aids and Standards

Color—Adolph Kohnert, W. Main St., Amenia, N. Y.

Nature—H. J. Johnson, FPSA, 2134 W. Concord Pl., Chicago 47, Ill.

Pictorial—Ralph L. Mahon, APSA, 260 Forest Ave., Elmhurst, Illinois

Stereo—Frank Porter, 43-14 60th St., Woodside 77, N. Y.

Master Mailing List

Color—Miss Lillian Draycott, 447-A Washington Ave., Brooklyn 38, N. Y.

Nature—Mrs. E. H. Roper, 3523 Oakway Drive, Toledo 14, O.

Pictorial—North American Salons, Philip Solomon, APSA, 52 Lexington Road, W. Hartford 7, Connecticut.

Overseas Salons, Alfred W. Hecht, Hotel St. George, Clark and Henry Streets, Brooklyn 1, New York.

Stereo—W. Arthur Young, APSA, 471 Weidel Rd., Webster, N. Y.

Who's Who

Color—Mrs. Pearl Johnson, 661 Merton Rd., Detroit 3, Mich.

Color Prints—Harry Baltaxe, 91 Payson Ave., New York 34, N. Y.

Nature—Mrs. Louise K. Broman, FPSA, 166 W. Washington St., Chicago 2, Ill.

Stereo—Mrs. Ruth Bauer, 3750 West St., Mariemont, Cincinnati 27, Ohio.

Pictorial—N. American, Philip Solomon, APSA, 52 Lexington Rd., W. Hartford 7, Conn. **Overseas**, Alfred W. Hecht, Hotel St. George, Clark & Henry Sts., Brooklyn 1, N. Y.

National Lecture program

Barbara Green, FPSA, will start a tour over a selected route through Pennsylvania, Ohio, Illinois and New York on April 14, ending May 30, under the auspices of the National Lecture Program. Additional bookings along her route may be arranged by clubs which act quickly. Write George Munz, FPSA, Chairman of NLP, 37 Homestead Ave., Bergenfield, N. J. for open dates in your vicinity.

Mrs. Green has a new lecture "Click With Imagination," which has proven popular in the try-out spots. She is one of the most popular speakers on the NLP lists. Prompt action is needed if your club wants her on this trip.

PSA Services Directory

(Continued from preceding page)

PSA Services

For Individuals

Chapters—John Sherman, APSA, Box 3623, Loring Sta., Minneapolis 3, Minn.
Travel—Tom Firth, FPSA, Trappe, Md.
Travel Aides—John P. Montgomery, Jr., APSA, P. O. Box 7013, Orlando, Fla.

Division Services

Color Division

CD Membership Slide—Dr. C. W. Biedel, APSA, 3309 Halvorsen St., Bremerton, Wash.
Exhibition Slide Sets and Travel Slide Sets—East: Charles Jackson, 406 E. York Ave., Flint 5, Mich.; Central: Wm. A. Bacon, P. O. Box 13, Jackson Miss.; West: Mrs. Marian Roberts, 3079 Aldama, Los Angeles 42, Calif.
Hospital Project—Send slides to Chas. H. Green, APSA, 19261 Linda Vista Ave., Los Gatos, Calif.
Star Ratings—Mrs. Eugenia D. Norgaard, 206 S. Lake St., Los Angeles 4, Calif.
Star Ratings (Prints)—Harry Baltaxe, 91 Payson Ave., New York 34, N. Y.
Slide Circuits—R. B. Horner, APSA, 2921 Cassia, Boise, Idaho.
International Slide Circuits—John Moddejonge, APSA, 7414 Manhattan Ave., Cleveland 29, Ohio.
Slide Study Groups—Dr. C. W. Biedel, APSA, 3309 Halvorsen St., Bremerton, Wash.
Instruction Slide Sets—Albert Widder, APSA, 77-14 113th St., Forest Hills, N. Y.
Color Print Competition—Miss Virginia Goldberg, 635 Jefferson Ave., Reading, Ohio.
Color Print Circuits—L. G. Young, 40 Madison Ave., Summit, N. J.
Color Print Set—Mrs. Eileen Widder, 77-14 113th St., Forest Hills 75, N. Y.
Hand Colored Print Circuit—Mrs. Evelyn Curtis, 5320 Broadway, Oakland 18, Calif.
International Slide Competition—Robert H. Kleinschmidt, 41 Parkside Crescent, Rochester 17, N. Y.
Permanent Slide Collection—George F. Johnson, FPSA, Forestry Bldg., State College, Pa.

CLUBS

PSA Services

For Clubs

Camera Clubs—Fred W. Fix Jr., FPSA, 5956 Sheridan Rd., Chicago 40, Ill.
National Lectures—George Munz, FPSA, 37 Homestead Pl., Bergenfield, N. J.
Recorded Lectures—Fred H. Kuehl, 2001 46th St., Rock Island, Ill.
Tops—R. B. Horner, APSA, 2921 Cassia, Boise, Idaho.
International Exchange Exhibits—East: Fred Reuter, 38 Sycamore Dr., New Middletown, O. Central: Wilson H. Shorey, APSA, 809 Putnam Bldg., Davenport, Iowa. West: Mrs. LaVert B. Hendricks, 2264—5th Ave., San Diego 1, Cal.

Division Services

Color Division

Veterans Hospital Slide-Getter Sets—Miss Jean Edgumbe, 40 Frankland Road, Rochester 17, N. Y.
Exhibition Slide Sets—East: Frederic B. Shaw, 2410 Treatman Ave., Bronx 61, N. Y. Mid-West: Paul S. Gilleland, 7502 Nottingham Ave., St. Louis 19, Mo. West: Walter F. Sullivan, 915 Franklin St., San Francisco 9, Calif. (Incl. Canada, Alaska & Hawaii.)

Library—Hoyt L. Roush, APSA, Johnston Bldg., Charlotte 2, N. C.

Travel Slide and Story Competition—Tracy Wetherby, 116 Avenue L, Pittsburgh, Penna.

Portrait Competition—John Sherman, APSA, Box 3623—Loring Station, Minneapolis 3, Minn.

Emde Slide Sequence—Maurice Lank, APSA, 10829 Westminster, Los Angeles 34, Calif.

Motion Picture Division

Annual Film Competition—Charles J. Ross, 523 W. 6th St., Los Angeles 14, Calif.

Book and Film Library—John T. Booz, 9110 Western Hills Drive, Kansas City, Mo.

Film Analysis and Judging Service—Ernest F. Humphrey, 1152 Hetfield Ave., Westfield, N. J.

Music Service—Miss Helen Welsh, 25 Forest Ave., Lynbrook, L. I. N. Y.

Technical Information—Larry Sherwood, FPSA, 1105 Truman Rd., Kansas City 6, Mo.

Continuity Service—Charles J. Ross, 3350 Wilshire Blvd., Los Angeles 5, Calif.

Nature Division

Print Contest—Leonard A. Thurston, FPSA, 811 Edison Ave., Detroit 2, Mich.

Instruction Slide Sets—Ludwig Kramer, APSA, Cottage School, Pleasantville, N. Y.

Exhibition Slide Sets—George Clemens, APSA, Route 4, McConnellsville, Ohio.

Print Sets—Howard E. Foote, APSA, 481 Ft. Washington Ave., New York 33, N. Y.

Librarian—Albert E. Cooper, P. O. Box 628, Omaha 1, Nebraska.

Hospital Project—Send slides to Chas. H. Green, APSA, 19261 Linda Vista Ave., Los Gatos, Calif.

Star Ratings—Dr. Gordon B. White, APSA, 239 Sugarloaf St., Port Colbourne, Ontario, Canada.

Print Competition—Leonard A. Thurston, FPSA, 811 Edison Ave., Detroit 2, Michigan.

Slide Competition—Dr. B. J. Kaston, APSA, 410 Blake Road, New Britain, Conn.

Slide Study Circuits—Alford W. Cooper, APSA, P. O. Box 579, Worland, Wyo.

Print Study Circuits—Le Roi Russel, 343 Shasta, Prescott, Arizona.

Technical Information Service—Edward H. Bourne, APSA, 40 Woodside Drive, Penfield, N. Y.

Commenting Service for Newer Workers—George W. Robinson, P. O. Box 10, Merced, California.

Photo Journalism Division

Journalism Circuits—Larry Ankerson, 148-26 29th Ave., Flushing 54, N. Y.

Critiques—Lewis E. Massie, P. O. Box 745, Del Mar, Calif.

Slide Set Directory—Dr. S. Wayne Smith, 360 S. Shilling Ave., Blackfoot, Idaho.

International Slide Set Exchange—Frank B. Bayless, 320 Cowell Ave., Oil City, Pa.

Color Slide Circuits—Ray J. Smith, P. O. Box 337, La Mesa, Calif.

National Club Slide Competition—Smith MacMullin, APSA, 5540 Garth Ave., Los Angeles 56, Calif.

Color Print Set—Mrs. Eileen Widder, 77-14 113th St., Forest Hills 75, N. Y.

Pictorial Chicago Project—Miss June Nelson, APSA, 3555 Sheridan Road, Chicago 40, Illinois.

Judging Service—Walter Jarvis, 13316 Ludlow, Huntingdon Woods, Mich.

Motion Picture Division

Club Film-Program Exchange Service—John T. Booz, 9110 Western Hills Dr., Kansas City, Mo.

Nature Division

Print Contest—Leonard A. Thurston, FPSA, 811 Edison Ave., Detroit 2, Mich.

Instruction Slide Sets—Ludwig Kramer, APSA, Cottage School, Pleasantville, N. Y.

Exhibition Slide Sets—George Clemens, APSA, Route 4, McConnellsville, Ohio.

Print Sets—Howard E. Foote, APSA, 481 Ft. Washington Ave., New York 33, N. Y.

Librarian—Albert E. Cooper, P. O. Box 628, Omaha 1, Nebraska.

Hospital Project—Send slides to Chas. H. Green, APSA, 19261 Linda Vista Ave., Los Gatos, Calif.

Pictorial Division

PD Information Desk—Miss Shirley Stone, 8 E. Pearson St., Chicago 11, Illinois.

American Portfolios—Mrs. Barbara M. Sieger, APSA, 200 Braunsdorf Rd., Pearl River, N. Y.

International Portfolios—William M. Rowland, 2129 24th St., Bakersfield, Calif.

Star Exhibitor Portfolios—Dr. Robert M. Cochran, 452 Aquila Ct., Omaha 2, Neb.

Portrait Portfolios—Miss Dorothy Kluth, 2415 W. Birchwood Ave., Chicago 45, Illinois.

Portfolio Clubs—Sten T. Anderson, FPSA, 3247 Q. St., Lincoln 3, Nebraska.

Portfolio Medal Award—Doris Martha Weber, FPSA, Jacklin Rd., Hinckley Lake, Rt. 2, Brunswick, Ohio.

Picture of the Month—Alicia Parry, 609 Sedgwick Dr., Syracuse 3, N. Y.

Award of Merit (Star Ratings)—Leta M. Hand, APSA, 1927 Devonshire Ave., Lansing 10, Mich.

Personalized Print Analysis—Dr. John W. Super, APSA, 18861 Puritan Ave., Detroit 23, Mich.

Salon Workshop—C. Jerry Derbes, FPSA, 128 W. Northside Dr., Jackson, Miss.

Salon Labels (Enclose 3c stamp)—Mrs. Lillian Ettinger, APSA, 1330 Birchwood Ave., Chicago 26, Ill.

PD Membership—East: Jane A. Heim, P. O. Box 7095, Orlando, Fla. West: Mrs. Elizabeth T. McMenemy, 1366 E. Mountain Dr., Santa Barbara, Calif.

PD Service Awards—J. M. Endres, FPSA, 1235 Circle Dr., Tallahassee, Fla.

Contests of the Stars—Gilbert R. Lehmbeck, 19310 Eastwood Drive, Harpers Woods 36, Mich.

Stereo Division

Personalized Slide Analysis—Fred Wiggins Jr., APSA, 438 Meacham Ave., Park Ridge, Ill.

Individual Slide Competition—Ezra C. Poling, 65 Strong St., Rochester 21, N. Y.

Slide Circuits—Pearl Johnson, 661 Merton Rd., Apt. 3, Detroit 3, Mich.

Slides for Veterans—Mrs. Dorothy Young, 260 Yale Ave., Berkeley 8, Calif.

Old Stereo Library—L. B. Dunnigan, APSA, 921 Longfellow, Royal Oak, Mich.

Traveling Salon—Ted Laatsch, APSA, 406 W. Clovernook Lane, Milwaukee 17, Wis.

Star Ratings—Helen Brethauer, 4057 Masterston St., Oakland 19, Calif.

SD Membership Slide—John C. Stick, 1701 S. Bushnell Ave., So. Pasadena, Calif.

Techniques Division

Photographic Information—John R. Kane, R. D. No. 1, Chenango Forks, N. Y.

Traveling Exhibits—John F. Englert, APSA, 853 Washington Ave., Rochester, N. Y.

Veterans Hospital Slide-Getter Sets—Miss Jean Edgumbe, 40 Frankland Road, Rochester 17, N. Y.

National Club Slide Competition—Irma Louise Rudd, APSA, 1602 S. Catalina, Redondo Beach, Calif.

Pictorial Division

American Exhibits—East: Frank S. Pallo, 343 State St., Rochester 4, N. Y. Central: Dr. C. F. Wadsworth, 608 Brown Bldg., Wichita, Kans. West: Bosworth Lemere, APSA, 1795 Ocean Oaks Rd., Carpinteria, Calif. North-west: Al Deane, 5022—50th Ave., S.W., Seattle 16, Wash.

Club Print Circuits—Edmund V. Mayer, 20 Metropolitan Oval, New York 62, N. Y.

Club Print Judging Service—Don E. Haasch, 3005 Teton St., Boise, Idaho.

International Club Print Competition—Ralph M. Carpenter, 99 Orange St., Stamford, Conn.

Portfolio of Portfolios—Gretchen M. Wipert, APSA, 12237 E. Kerrwood St., El Monte, Calif.

Salon Practices—Ralph L. Mahon, APSA, 260 Forest Ave., Elmhurst, Illinois.

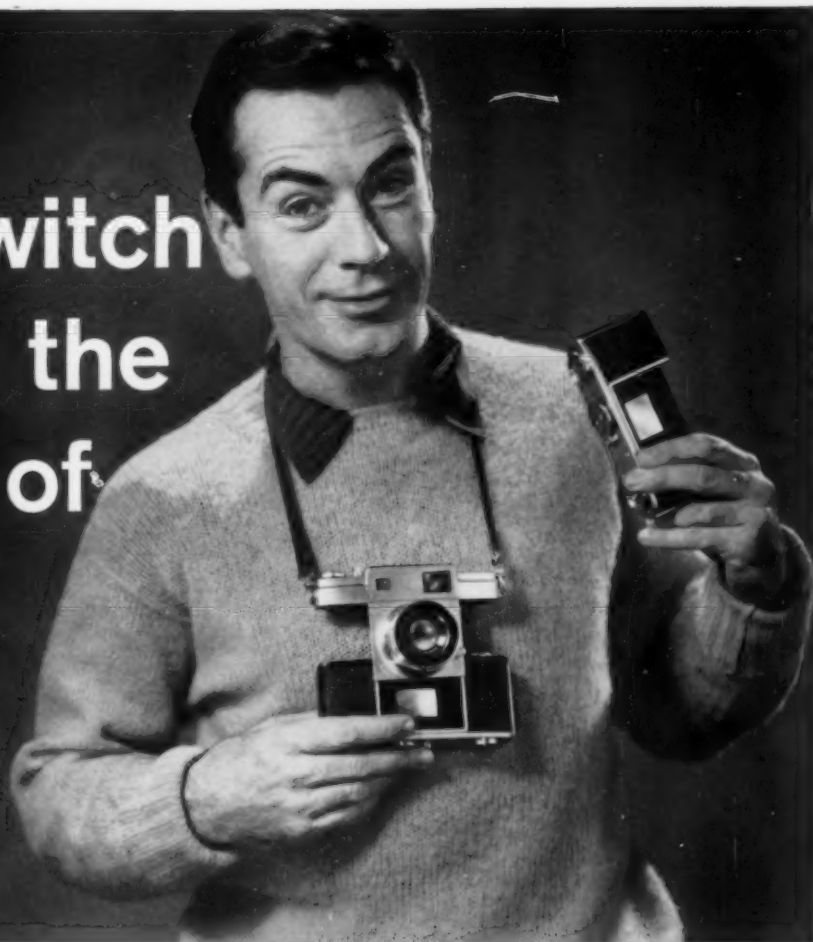
Salon Instruction Sets—Ira S. Dole, 1322-10th Ave., Lewiston, Idaho.

Stereo Division

Club Services—Rolland Jenkins, 409 Grand Ave., Englewood, N. J.

National Club Stereo Competition—Glen Thrush, 1407 E. 11th Ave., No. 4, Denver 18, Colorado.

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films in the
middle of
a roll



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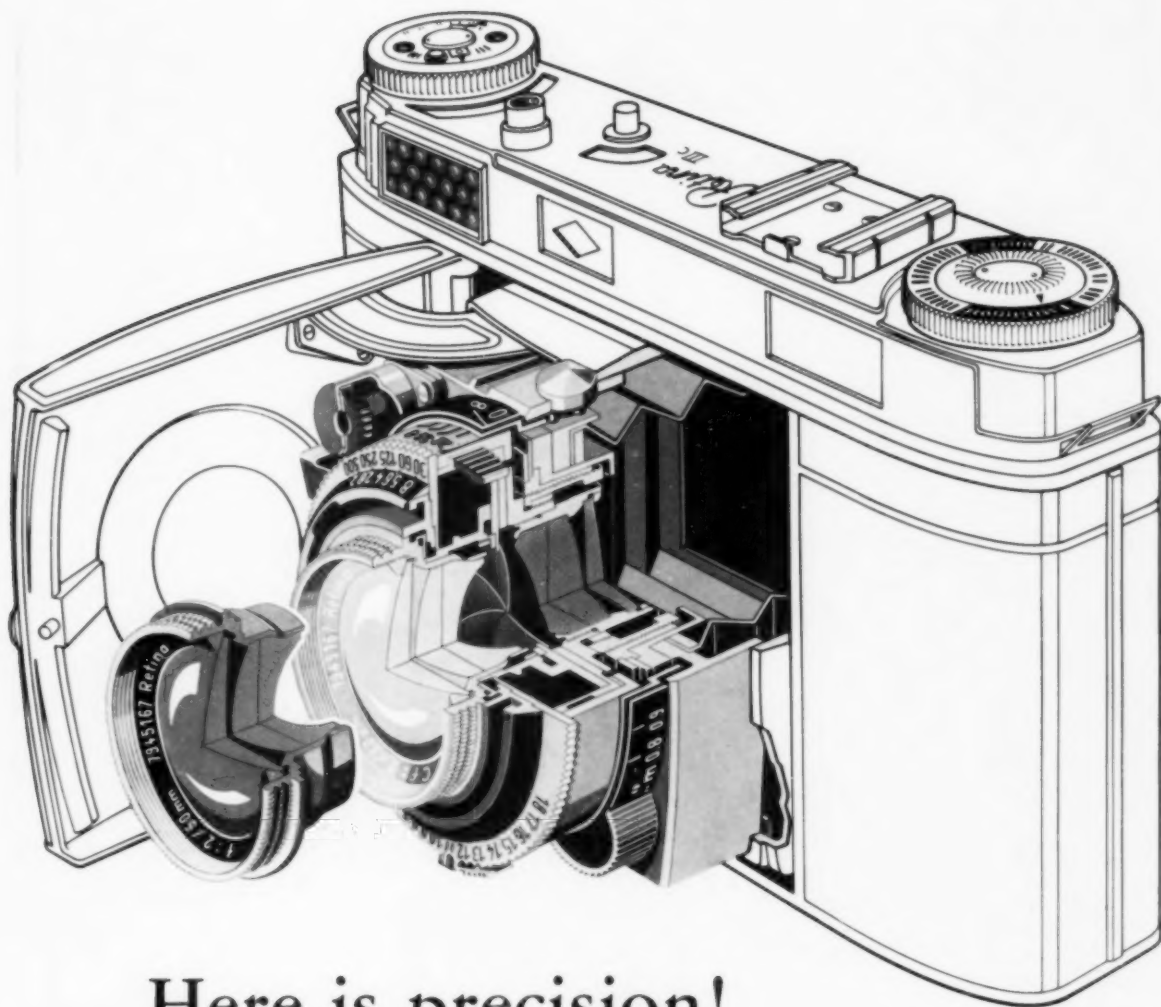
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